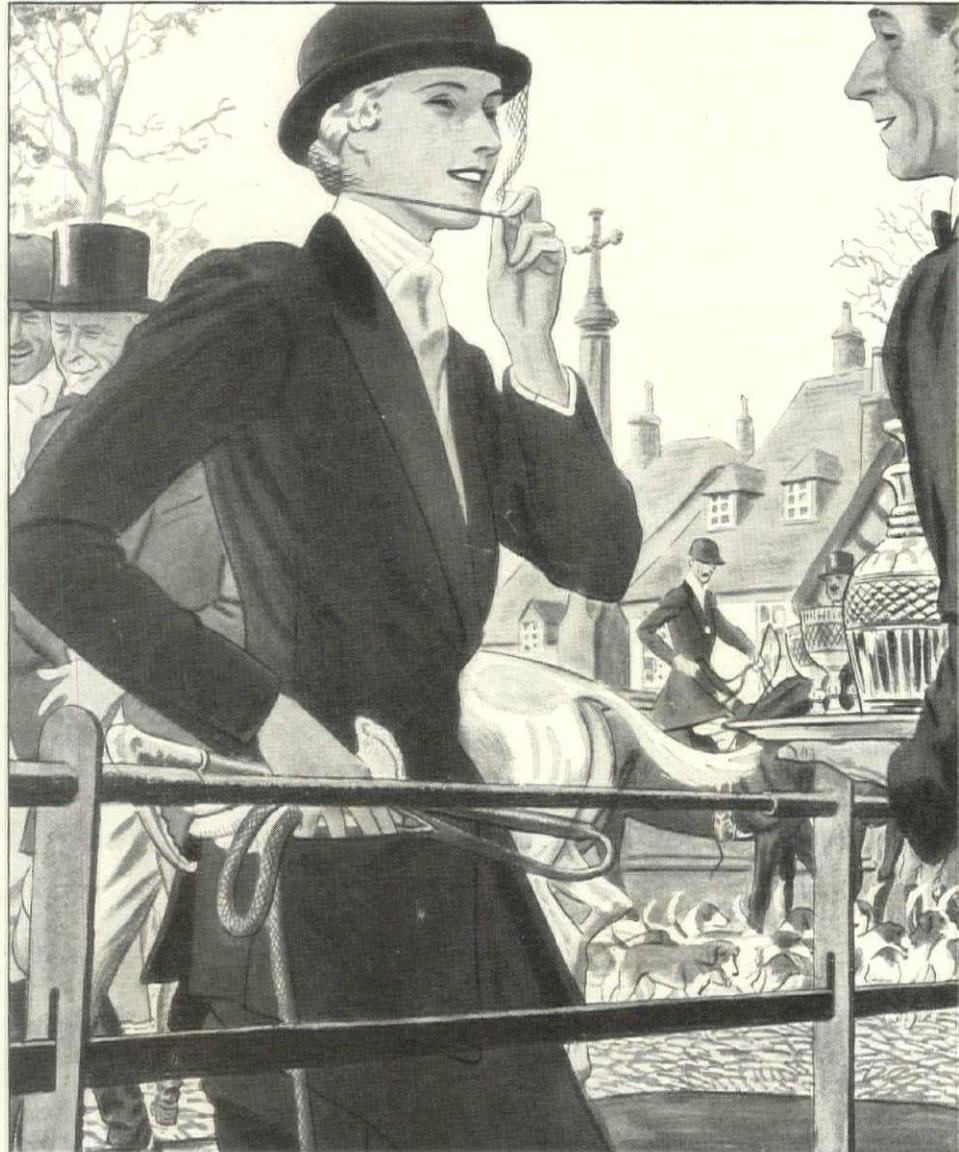


The one perfect powder for a flawless English skin



IF THERE is one thing the Englishwoman has had to learn very thoroughly, it is how to care for her complexion under trying circumstances. For like the Englishman, she comes by a roving spirit . . . and is off, at the drop of a hat, for parts unknown. But she has found, too, that this same Englishman has carried ideals of beauty to the uttermost parts of the globe . . . and lady explorers with leathery skins are not very much to his liking.

So, even if you met her in the heart of the Tropics, the Englishwoman would still guard her exquisite complexion. And there, as in her dressing-room in Mayfair, you would find the three products that hold her precious secret. One soap, one cream, one powder, that is all. Yardley's English Lavender Soap, mild, refreshing and fragrant. Yardley's English Complexion Cream, a cleansing cream, tissue cream and powder base, all in one. And Yardley's English Lavender Face Powder.

Yardley's Face Powder might well be called our crowning achievement. It is so delicately fine, so accurately tinted to your own coloring, that only the result is apparent, and never the powder itself. It comes in six carefully blended shades, including English Peach, a warm rachel with just a little pink. Scented with the soft, clear fragrance of English Lavender, it sells for \$1.10 at drug and department stores everywhere.

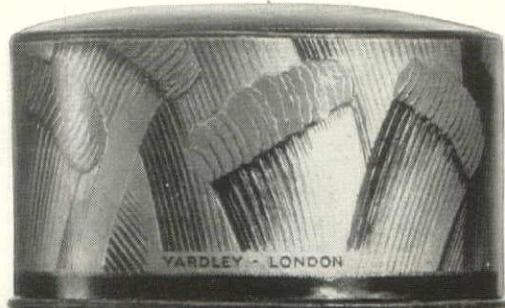
We have a charming color booklet, No. HG-3, "Complexions in the Mayfair Manner," which tells more completely the story of English beauty. It's free, if you will write for it. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Centre), New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.



YARDLEY'S ENGLISH LAVENDER

Yardley's English Lavender Face Powder, \$1.10 for a large box. English Complexion Cream, and the English Lavender itself. The cream, \$1.10. The Lavender, \$1.10 to \$15. The size illustrated, \$1.10.

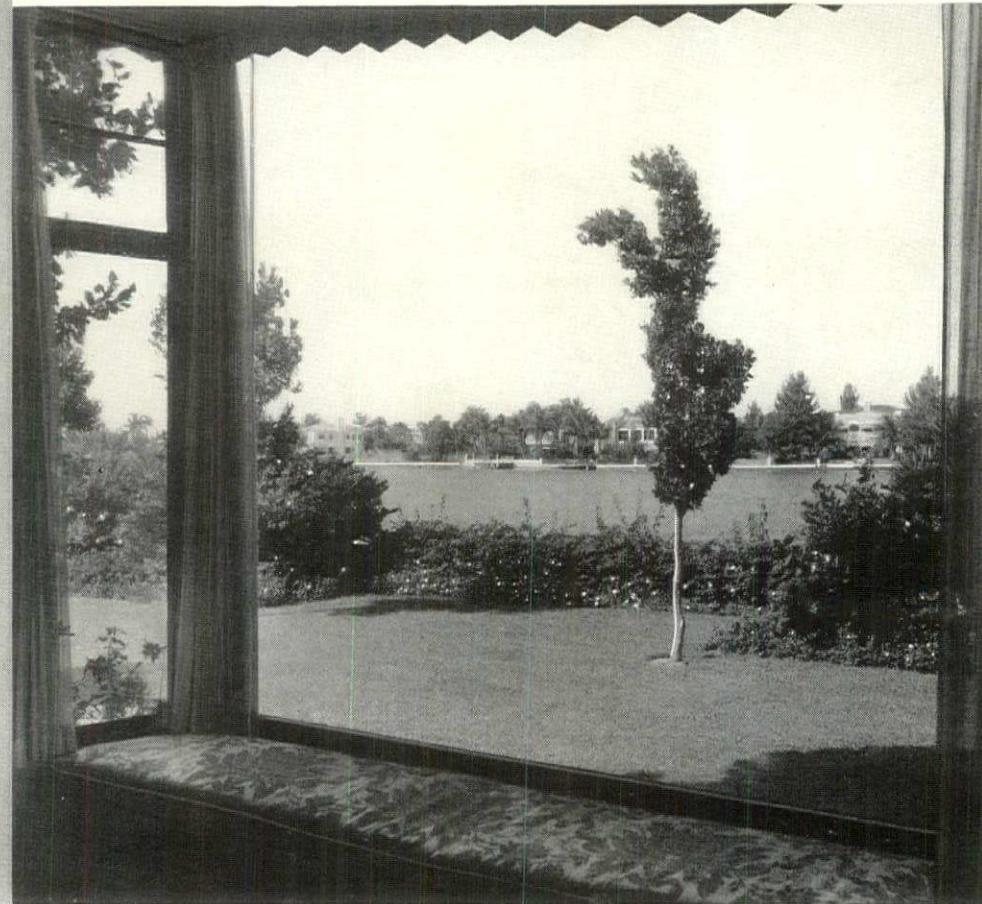
Yardley's English Lavender Soap, used by eight generations of English gentlewomen. Toilet size, 35 cents a tablet, or \$1 for a box of three; bath size, 55 cents; guest size, \$1.05 for six, 20 cents singly.



BY APPOINTMENT TO
HER MAJESTY THE
QUEEN OF ENGLAND



NEW TYPE DESIGN POPULAR AS MANY FAMILIES PLAN

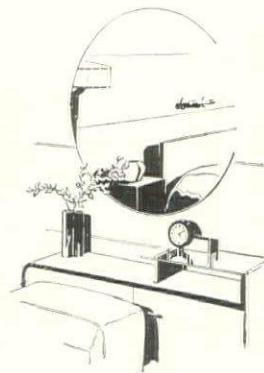


PICTURE WINDOWS of L-O-F Polished Plate Glass will give your home a distinctive personality.

More windows . . . bigger windows . . . Keynote of modern home construction

● A NEW TYPE home has come into existence during the past few years. Now you can give your family a new lease on life . . . give your children the additional sunlight that they need . . . make yourself feel ten years

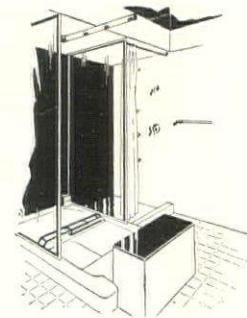
younger . . . by moving into a new style residence that is refreshingly modern. Your architect knows all about this popular trend. He can help you get more for your money.



MIRRORS and Table-tops of L-O-F Polished Plate Glass are charming and attractive.

He will show you new developments in design that are surprisingly inexpensive. Many of them are based upon the more generous use of glass . . .

L-O-F Quality Glass, preferably . . . because this added emphasis makes it vitally important that glass you use in your home be bright, clear, flat and evenly reflecting.



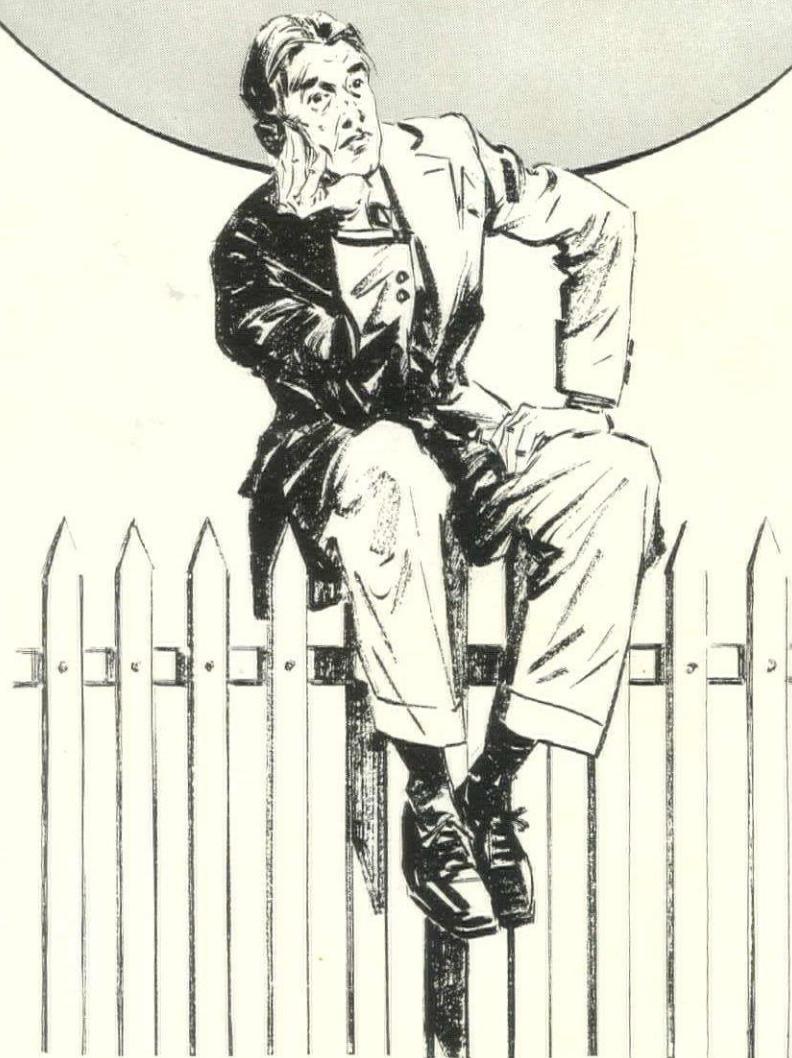
SCREENS AND PANELS of Glass are practical, unusual innovations that are very popular.



LIBBEY · OWENS · FORD QUALITY GLASS



To the Man who is “on the fence” about automatic heating



ARE YOU one of the thousands and thousands of people in this country who are gosh awful tired of playing nurse to a furnace? Do you hate to get up half an hour earlier in a cold house so you can have heat up before you leave for work? Do you hate the idea of the “little woman” playing janitor all day? Sure!

Then you are probably one of those who have reacted very favorably to the idea of enjoying the luxury and economy of a G-E Oil Furnace. You probably would like very much to get up in the morning and find the house at about 72 degrees; have good hot water on tap for your shave and shower. You like to imagine your wife not having to run up and down the cellar stairs a dozen times a day, opening and closing the drafts. You would like very much to yawn and go to bed at 11 or 12 P.M.—without having to go down and bank the furnace.

If all this is so, what are you waiting for? The day you put the G-E Oil Furnace in, a real saving starts along with the luxury. Many owners are cutting their fuel bills by 20% to 50%—have been for two heating seasons.

And if paying for the furnace is what is bothering you—set your

mind free on that score. A small down payment puts it in. The G-E Purchase Plan gives you 30 months—2½ full years—to pay the balance.

You'll have a complete, coordinated heating unit. Not an attachment for your old furnace, but an arc-welded steel boiler, burner, controls, and water heater designed and built to work together, by

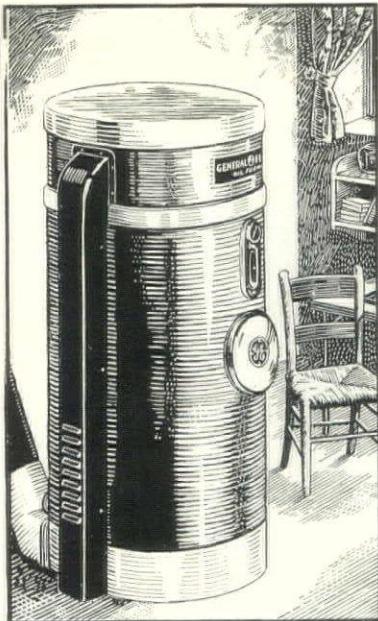
one responsible company—General Electric.

INSTALLED IN ONE DAY

Don't let cold weather, or coal in your bin, hold you back. We install the furnace within a day, before your house can grow cold. The work is done under the supervision of factory

trained engineers. If you have a supply of some other fuel we will exchange it for oil.

All you have to do about it is to let us know you are ready. Stop in at the nearest dealers' showroom—or telephone—or mail the coupon—and we will send you complete information.



Appreciate these differences: arc-welded steel boiler, burner on top, chimney connection at bottom.

General Electric Company
Air Conditioning Department, Div. H.G. 3-34
570 Lexington Ave., New York, N. Y.

I want more information about the G-E
Oil Furnace—free.

Name.....

Residence.....

City & State.....

GENERAL ELECTRIC
OIL FURNACE

Air Conditioning Department, 570 Lexington Avenue, New York



"I held them against the sun..."

as we do in Turkey... and ascertained that they were closely woven"



An unfailing test that every woman should use in buying bath towels

• Hold a big, fluffy Martex bath towel against a strong light. You will see that its underweave is more closely woven. This is why Martex towels give extra years of long wear, even if you pay as little as 50c each.

The following unsolicited letter is from a native of Brusa, Turkey, the city where Turkish towels were first made. She writes, "When I came to live in America twelve years ago, I brought with me a dozen hand-made bath towels. Last Summer, I had to replace them. A saleslady produced Martex

towels and I wish to tell you how pleased I am with my purchase. Your towels are the only 'American Turkish' towels that look and feel like the real thing. Of course, Martex towels are not hand-made like ours but I have no doubt your towels will wear as long as my imported ones did as I have held them against the sun, as we do in Turkey, and ascertained that they were closely woven." Martex towels are sold by all leading department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York.

MARTEX

BATH TOWELS . . . BATH MATS . . . WASH CLOTHS

Sleep smoothly

on the
world's
newest-type
mattress

Perfect Sleeper is made and guaranteed only by these reputable regional manufacturers licensed under three basic patent rights:

EAST

BOSTON, MASS. (East Cambridge), Enterprise-Moskler Co., 155 Second Street.
BUFFALO, N. Y., HandCraft Bedding Corp., 800 Prospect Avenue.
HARRISBURG, PA., Capital Bedding Co., 14th and Howard Streets.
LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.
NEW YORK, N. Y., Arnold W. Becker Co., Inc., 780 E. 138th Street.
PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.
PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Cross Street

CENTRAL

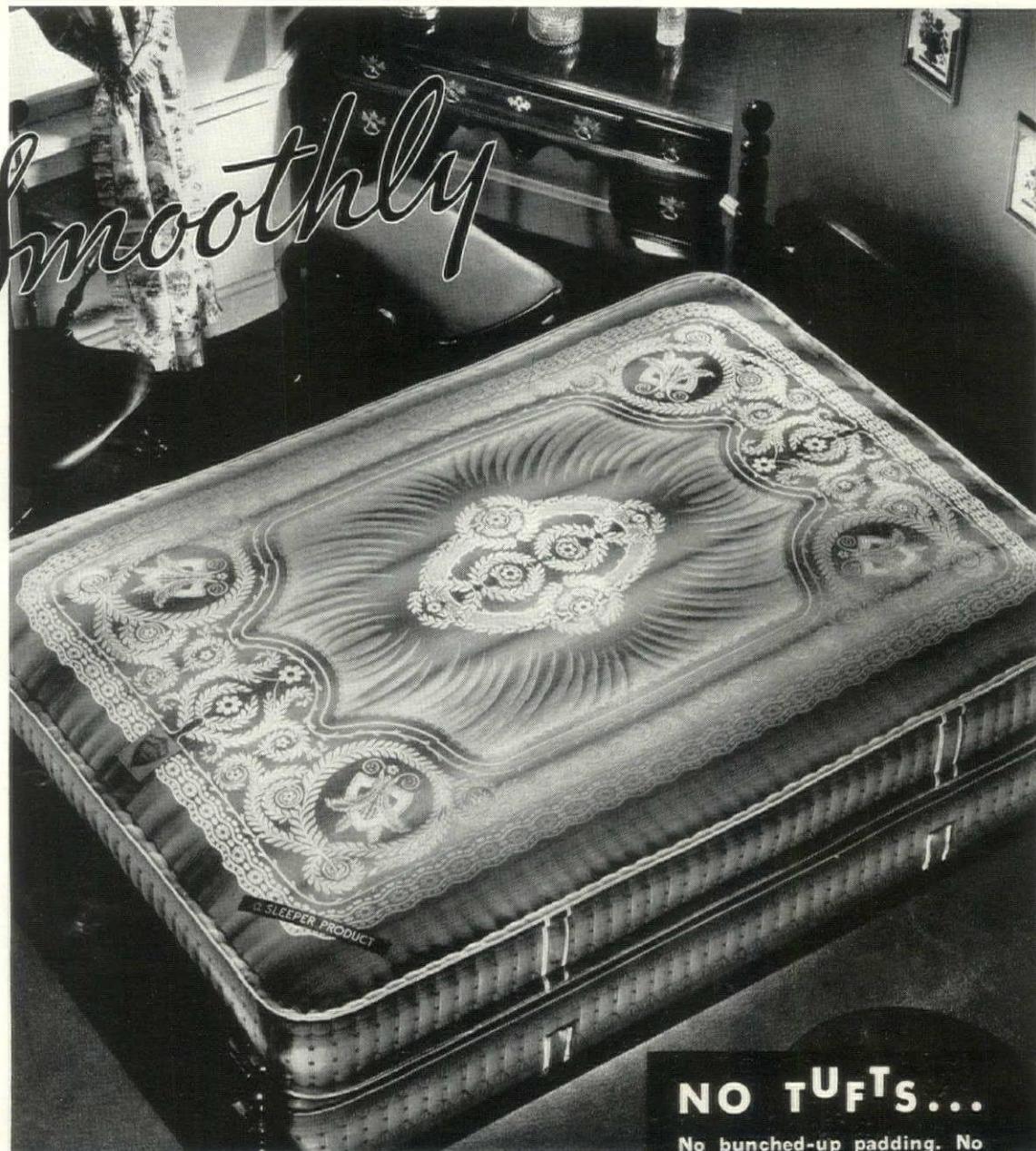
CHICAGO, ILL., Schultz & Hirsch Co., 1300 W. Fulton Street.
CINCINNATI, OHIO, Adam Wuest, Inc., 514 E. Pearl Street.
DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.
DETROIT, MICH., Gordon-Chapman Company, 3976 "C" Street.
INDIANAPOLIS, IND., The J. C. Hirschman Company, 1201 E. Maryland Street.
LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., 147 North 4th Street.
MILWAUKEE, WIS., Marquardt Company, 3020 W. Clarke Street.
OMAHA, NEB., L. G. Doup Co., 1301 Nicholas Street.
ST. LOUIS, MO., National-Rose Spring and Mattress Co., 322 S. First Street.
TOPEKA, KAN., McEntire Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.
BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.
CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.
MEMPHIS, TENN., National-Rose Spring and Mattress Co., 767 Kentucky Street.
NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.

WEST

LOS ANGELES, CALIF., Sleeper Products Company, 1856 West 60th Street.
PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.
PORTLAND, ORE., Pettit Feather & Bedding Co., 2327 N. W. York Street.
SALT LAKE CITY, UTAH, Salt Lake Mattress & Mfg. Co., 535 West Broadway.
SAN FRANCISCO, CALIF., Simon Mattress Manufacturing Co., 1777 Yosemite Avenue.
SEATTLE, WASH., Washington Furniture Manufacturing Co., 1964 Fourth Avenue.



STRANGE, isn't it, that in all the progress toward mattress softness, so little thought should have been given to mattress smoothness? Until the Perfect Sleeper was invented, manufacturers had found no better way to keep mattress "insides" from shifting about than by the expedient of tight-drawn, stitched-through cords. A series of "bustle"-like tufts was inevitable. . . Yet a smooth surface is as essential to restful body support as is an evenly soft interior.

The Perfect Sleeper makes "bustles" in mattresses as obsolete as bustles in clothes. Basic patent protection makes it the first and only really practical mattress of its kind. Its surface is as smooth as a table cover—pitless, knotless; easy to keep clean; easy to dress. Ticking can't become loose and flabby.

In place of cords, thousands of tiny "fingers" of an inner layer of clean, white Javanese sisal—securely quilted to a strong spring casing—hold the thick, downy outer padding of snowy cotton in place. No strain on ticking! No destructive inner friction! No restraint on the Perfect Sleeper's hundreds of resilient, electrically tempered springs of finest steel! Firmly anchored and looped, they can't lean, overlap or work through.

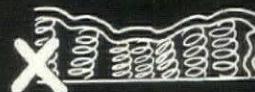
See this most comfortable, beautiful and durable sleeping cushion in all mattress history! Twenty years—and longer—is its life. Fascinating new damask pattern and colors. At department, furniture and house-furnishings stores everywhere. \$39.50 (on Pacific Coast, \$42.50). Sleeper Products, Inc., Daily News Building, Chicago. Factories in twenty-eight cities.

NO TUFTS...

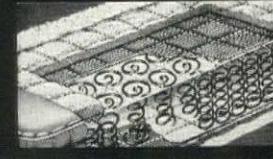
No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!



A SLEEPER PRODUCT

PERFECT SLEEPER MATTRESS



Other genuine Sleeper mattresses include: Good Night • Restal-Knight • Dream Mat • Wonder Mat. Prices to fit every purse. As low as \$19.75.

Booklets for the Asking

BUILDING MATERIALS

Bathrooms and Kitchens



270. "BATHROOMS AND KITCHENS OF DISTINCTION." There are several attractive color pictures in this brochure of bathrooms and kitchens that have been walled in Carrara structural glass. PITTSBURGH PLATE GLASS COMPANY, GRANT BUILDING, PITTSBURGH, PA.

271. MONEL METAL SINKS AND RANGES. Literature on sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. THE INTERNATIONAL NICKEL CO., INC., 73 WALL ST., NEW YORK CITY.

272. THE WHITE HOUSE LINE. An interesting folder contains layouts for kitchens of small and large homes showing the use of White House Kitchen dressers. JAMES & KIRTLAND, INC., 101 PARK AVENUE, NEW YORK CITY.

Portable Houses

273. HODGSON HOUSES. Catalog HBB-2 contains illustrations of these houses and their plans. This concern also makes greenhouses, garden furniture, playhouses, etc. E. F. HODGSON CO., 1108 COMMONWEALTH AVE., BOSTON, MASS.

GARDENING



Fences

274. "STEWART FENCES." A profusely illustrated booklet shows chain link wire and iron picket fences for private property and industrial use. THE STEWART IRON WORKS CO., INC., CINCINNATI, OHIO.

275. CYCLONE FENCES. Literature describing Cyclone fences made of rust-resisting copper steel. CYCLONE FENCE CO., DEPT. H., WAUKEGAN, ILL.

Garden Furniture

276. GARDEN DECORATIONS. An illustrated brochure of distinctive bronze, lead, marble, terra-cotta and stone garden furniture. THE ERKINS STUDIOS, 253 LEXINGTON AVE., NEW YORK CITY.

277. "A VERMONT MARBLE GARDEN." A collection of loose leaf pages illustrating attractive marble benches, sun dials, bird baths, vases, etc. for decorating the garden. VERMONT MARBLE COMPANY, PROCTOR, VERMONT.

Seeds, Bulbs and Nursery

278. AGGELER & MUSSER SEED CATALOG. The forty-first annual catalog of this firm contains numerous illustrations of flowers, vegetables, aquatic plants, etc. It is profusely illustrated. AGGELER & MUSSER SEED CO., 1934 EAST 15TH STREET, DEPT. HG, LOS ANGELES, CALIF.

279. "BURPEE'S ANNUAL GARDEN BOOK, 1934." A complete garden handbook describes flowers and vegetables and gives gardening information. It contains numerous illustrations. W. ATLEE BURPEE CO., 820 BURPEE BLDG., PHILADELPHIA, PA.

280. "DREER'S 1934 GARDEN BOOK." Two hundred and sixteen pages of suggestions are offered to the gardener. Profusely illustrated with flowers and vegetables. HENRY A. DREER, 1306 SPRING GARDEN ST., PHILADELPHIA, PA.



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

281. "THE GLADIOLUS FANCIER'S GUIDE-BOOK FOR 1934." Copyrighted, up-to-the-minute information on the culture, flower arrangement, bulb diseases, etc. of the Gladiolus. H. O. EVANS, BEDFORD, OHIO.

282. DINGEE & CONARD. A book on Rose culture listing 500 beautiful Roses. There are several illustrations. THE DINGEE & CONARD CO., BOX 372, WEST GROVE, PA.

283. "EVERYTHING FOR THE GARDEN." A twenty-five cent rebate slip will be sent with this seed catalog. It can be deducted from the first order for two dollars or more. PETER HENDERSON & COMPANY, 35 CORTLAND STREET, NEW YORK CITY.

284. OUTPOST NURSERIES. A booklet offers a long list of trees, shrubs and plant material, together with prices. OUTPOST NURSERIES, INC., RIDGEFIELD, CONN.

285. "THE BOOK FOR GARDEN LOVERS." The 1934 annual of flowers and vegetables contains several new varieties. Many of the illustrations are in color. Price 35c. MAX SCHLING SEEDSMAN, INC., MADISON AVE. AT 59TH STREET, NEW YORK CITY.

286. "BENT LAWNS." Tells how you can obtain beautiful lawns by using Scott's Creeping Bent. O. M. SCOTT & SONS CO., 348 MAIN STREET, MARYSVILLE, OHIO.

287. "SUTTON'S SEEDS, 1934." A beautiful book listing flowers and vegetable seeds. The price is 35 cents but for \$1.25 they will send the catalog and seeds of four different varieties. SUTTON & SONS, LTD., READING, ENG.

288. VAUGHAN'S SEED CATALOG. Describes annuals, perennials, roses, water lilies, gladioli and includes several vegetables. VAUGHAN'S SEED STORE, DEPT. 52, 10 W. RANDOLPH ST., CHICAGO, ILL.

289. HARDY PLANTS. The 1934 catalog contains a wide selection of hardy plants, rock plants and bulbs. WAYSIDE GARDENS, 30 MENTOR AVE., MENTOR, OHIO.

HOUSE FURNISHINGS

Blankets

290. KENWOOD ALL WOOL BLANKETS. Literature illustrates and describes the many kinds of blankets and throws made by this concern. KENWOOD MILLS, EMPIRE STATE BUILDING, NEW YORK CITY.

China & Glassware

291. WEDGWOOD CHINA. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVENUE, NEW YORK CITY.

292. "NOTES FOR AN EPICURE." An excellent book on the use of wine at the table. There are chapters on the care of wine, the order of usage, best vintage years, etc. Colored photographs show the proper glasses. Ten cents. LIBBEY STUDIOS, THE LIBBEY GLASS MFG. CO., TOLEDO, OHIO.

Floor Coverings

293. "USEFUL FACTS ABOUT THE CARE OF RUGS AND CARPETS." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs and carpets. CLINTON CARPET CO., MERCHANTISE MART, CHICAGO, ILL.

Furniture

294. "A B C OF MODERN AGE FURNITURE." An interesting booklet on the whys and wherefores of modern design in furniture. MODERNAGE FURNITURE CO., 162 EAST 33RD STREET, NEW YORK CITY.

Silver

295. "THE MODERN WAY TO CHOOSE YOUR SILVER." A portfolio of illustrated booklets which describe the "Treasure" patterns in table silver. ROGERS, LUNT & BOWLEN CO., GREENFIELD, MASS.

296. "BRIDAL SILVER AND WEDDING CUSTOMS." This booklet, an engraving chart, illustrations and prices of Towle patterns will be sent for 25 cents. THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

Windows

297. "DRAPERY AND COLOR HARMONY." A booklet showing illustrations of interiors in which Orinoka fabrics have been used. THE ORINOKA MILLS, 183 MADISON AVENUE, NEW YORK CITY.

298. QUAKER LACE CURTAINS. A twenty-four page brochure on window curtaining problems. Price ten cents. QUAKER LACE CO., 330 FIFTH AVENUE, N. Y. C.

MISCELLANEOUS

299. "THE SMART POINT OF VIEW." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. MARGERY WILSON, 1148 FIFTH AVENUE, NEW YORK CITY.

BOOKS

300. "BOOKS THAT TELL YOU HOW." A folder which describes 60 picked favorites from an extensive list of garden books. MACMILLAN CO., 60 FIFTH AVE., N. Y. C.

Food

301. "TWENTY-ONE DELICIOUS CAMPBELL'S SOUPS." This folder contains brief descriptions of twenty-one different kinds of soup. CAMPBELL SOUP CO., CAMDEN, N. J.

302. "THRIFTY NEW TIPS." Contains several unusual and appetizing dishes made of Heinz Baked Beans. H. J. HEINZ CO., PITTSBURGH, PA.

For Informal Entertaining

303. "HERE'S HOSPITALITY." A book of ideas about informal entertainment. Illustrates the Hospitality Tray. WATERS-GENTERS CO., DIVISION OF McGRAW ELECTRIC COMPANY, MINNEAPOLIS, MINN.

304. "HOW TO GIVE BUFFET SUPPERS." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10 cents. CHASE BRASS & COPPER CO., INC., WATERBURY, CONN.

TRAVEL

305. CUNARD SUNSHINE CRUISES. Literature on cruises to the Mediterranean, West Indies, Bermuda and South America. The ships are the Aquitania, Mauretania, Samaria, Franconia and Berengeria. CUNARD LINE, 25 BROADWAY, NEW YORK CITY.

306. MATSON LINE. Literature on trips to Hawaii made by the ships of this line. MATSON LINE-OCEANIC LINE, 535 FIFTH AVENUE, NEW YORK CITY.

307. FRENCH LINE. Describes transatlantic trips on the Ile de France, Paris, Champlain and Lafayette. FRENCH LINE, 19 STATE STREET, NEW YORK CITY.

308. UNITED STATES LINES. Photographs and deck plans of the new United States transatlantic liners—S. S. Washington and S. S. Manhattan. ROOSEVELT STEAMSHIP COMPANY, INC., GENERAL AGENTS, NO. 1 BROADWAY, N. Y.

House & Garden's Reader Service Bureau, Greenwich, Conn.

Please have sent to me the booklets numbered _____

Name _____

Address _____

City _____ State _____ HG-3-34

If remittance is mentioned kindly enclose in stamps



Photographed at Gimbel's, New York

Try

THIS SIMPLE
BEAUTY
TREATMENT
at your windows

Just slip new Scranton Net Curtains over your curtain rods—a beauty treatment certain to give a radiant and refreshing look, not only to your windows, but to the entire room.

For all of the new patterns are fascinating—in designs to harmonize with modern, colonial or classic types of furnishings. Their weaves are interesting, open, airy—bringing good cheer through the windows into your home.

Ask to see No. 86452 in ecru shade. You will find them in the representative stores in your city at about \$2.50 a pair.

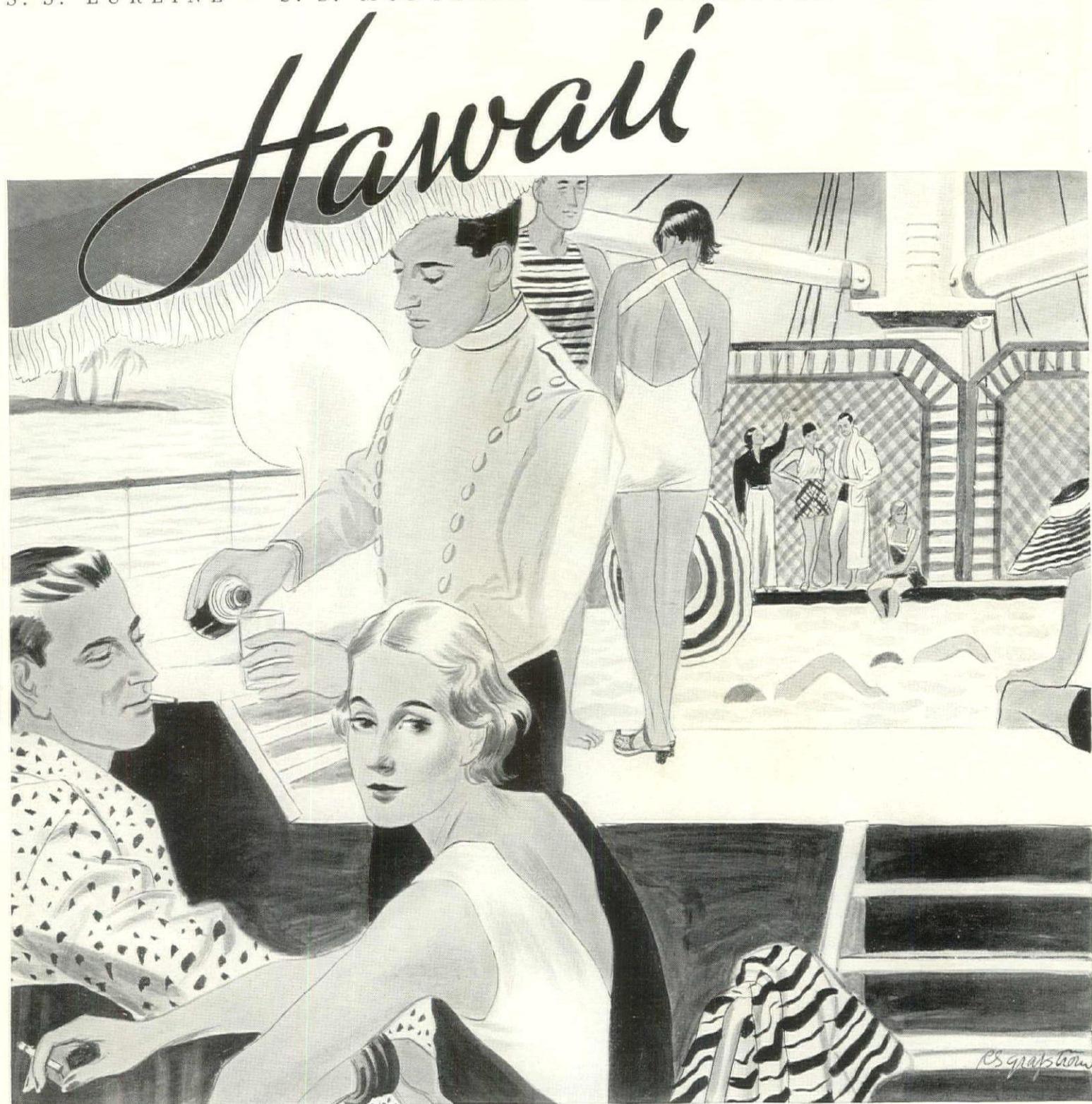
*These curtains
are ready-to-hang
WITH NEW SELF-ADJUSTING TOPS*

Adjustable to three different lengths—as easy as one, two, three to hang them at your windows. No hemming needed—top or bottom.

THE SCRANTON LACE COMPANY
SCRANTON, PA.

Scranton Net Curtains

S. S. LURLINE · S. S. MONTEREY · S. S. MARIPOSA · S. S. MALOLO



Swimming Pool, S. S. LURLINE

Smart assembly reveling in a sun-tan setting of the South Seas aboard new Matson-Oceanic liners. A symphony of sun-bright days and star-decked nights ++ of tropic languor spiced with lust of living. Hauntingly beautiful as the intangibles that make of life aboard these distinguished liners ++ and in Hawaii ++ a delectable unbroken feast of the senses, *emphasized by low cost.*

SOUTH SEAS · NEW ZEALAND · AUSTRALIA *via Hawaii, Samoa, Fiji*

A menu of tempting travel,

garnished with pungent sauces of primitive life in island Edens, and refreshing draughts offered by vigorous new nations. New Zealand ++ a brisk sail of 15 days. Australia ++ but 3 days more. Fares and inexpensive All-Cost tours set new lows.

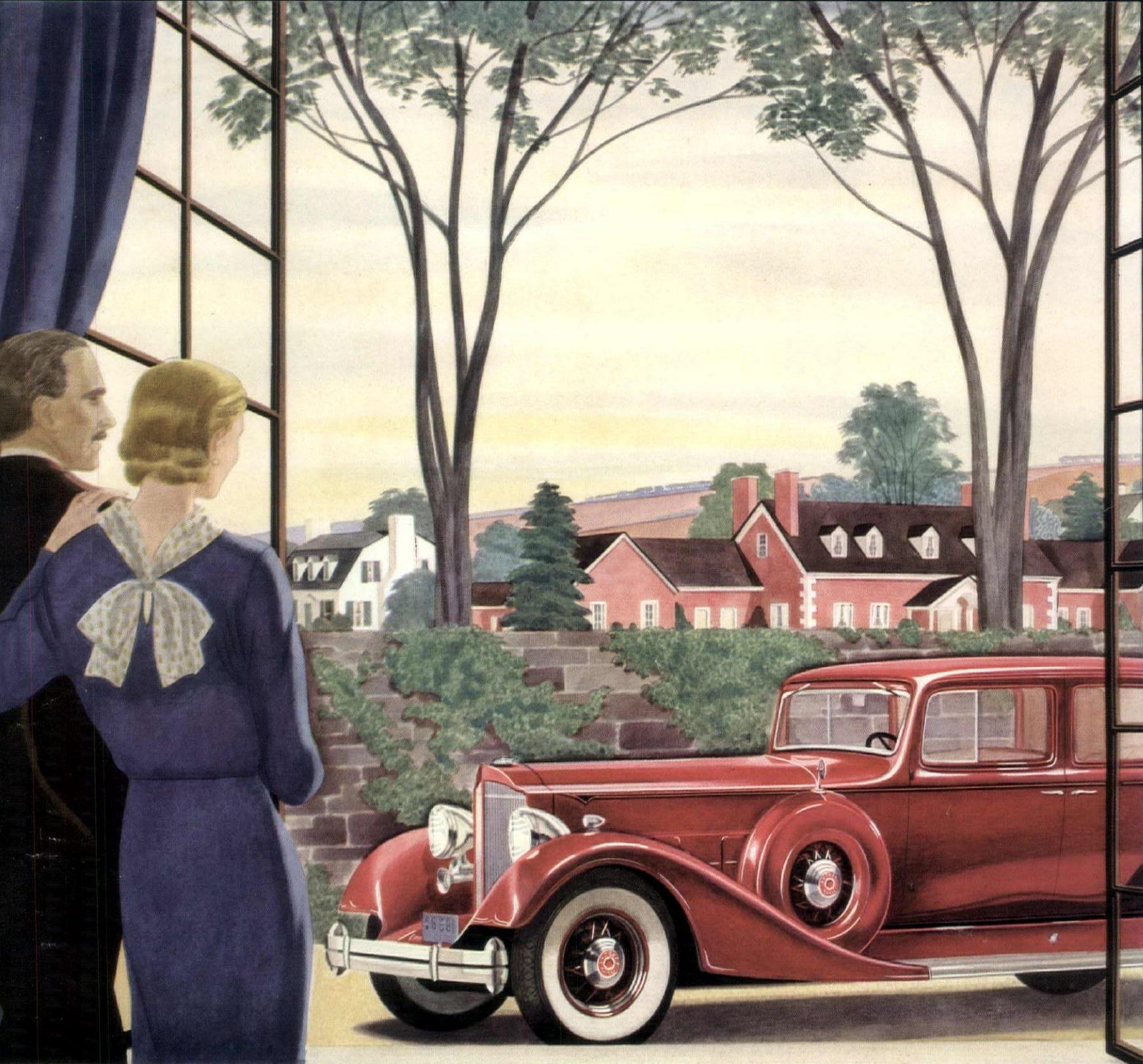
[Big cut in rail fares . . . Pullman surcharge dropped . . . two savings on tickets to California and Hawaii, New Zealand, Australia.]

By way of overture . . . beautifully illustrated literature, at your travel agent's (an authority) or

Matson Line • Oceanic Line

NEW YORK · CHICAGO · SAN FRANCISCO · LOS ANGELES · SEATTLE · PORTLAND

For branch offices see Travel Directory on pages 10 and 11



THE DAY THAT WAS YEARS IN THE MAKING

● The first car this young couple owned was a small and inexpensive one.

● And even while they were buying it, he told her: "Some day I'm going to buy you a Packard."

● Year followed year. New cars came and went — each but a stepping stone to the car they really wanted.

● And finally the day came. He led her to a window and showed her, there before their home, a gorgeous new Packard. Their Packard!

● Yet to them, it was more than a Packard — more than a beautiful, luxurious automobile. To her, it was a vindication of her faith in him. To him, it was a vindication of his belief in his own ability to succeed. To both of them, it was a symbol of everything that is fine in life, of a whole scheme of living.

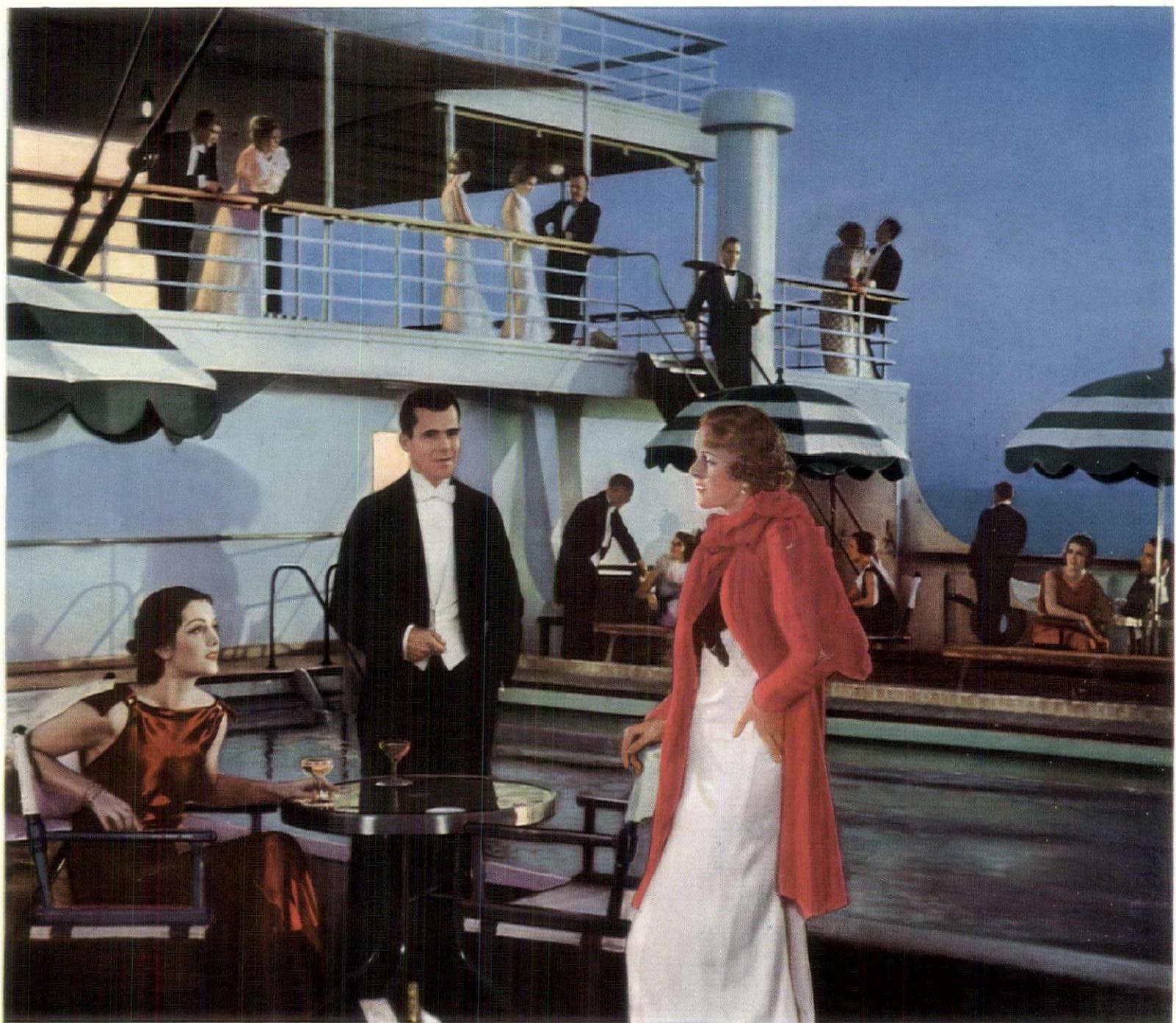
● Perhaps Packard has meant something like this to you. Perhaps you have wanted one for years, yet have gone on postponing the pleasure it would give you. Why postpone that pleasure

any longer? Right now, give yourself and your family the thrill of owning one of the newest Packards — the one car that, in the eyes of the world, is emblematic of the position in life you have wanted to attain . . . Your Packard dealer will gladly show you the newest Packards, or bring one to your door for a trial trip.

PACKARD

ASK THE MAN WHO OWNS ONE

moonlight and memories



PHOTOGRAPHED IN NATURAL COLOR ABOARD THE "SANTA ELENA"

cruise the tropics *Grace* way

leave winter far behind



WATER-RAIL, CRUISE-TOUR • ROUND

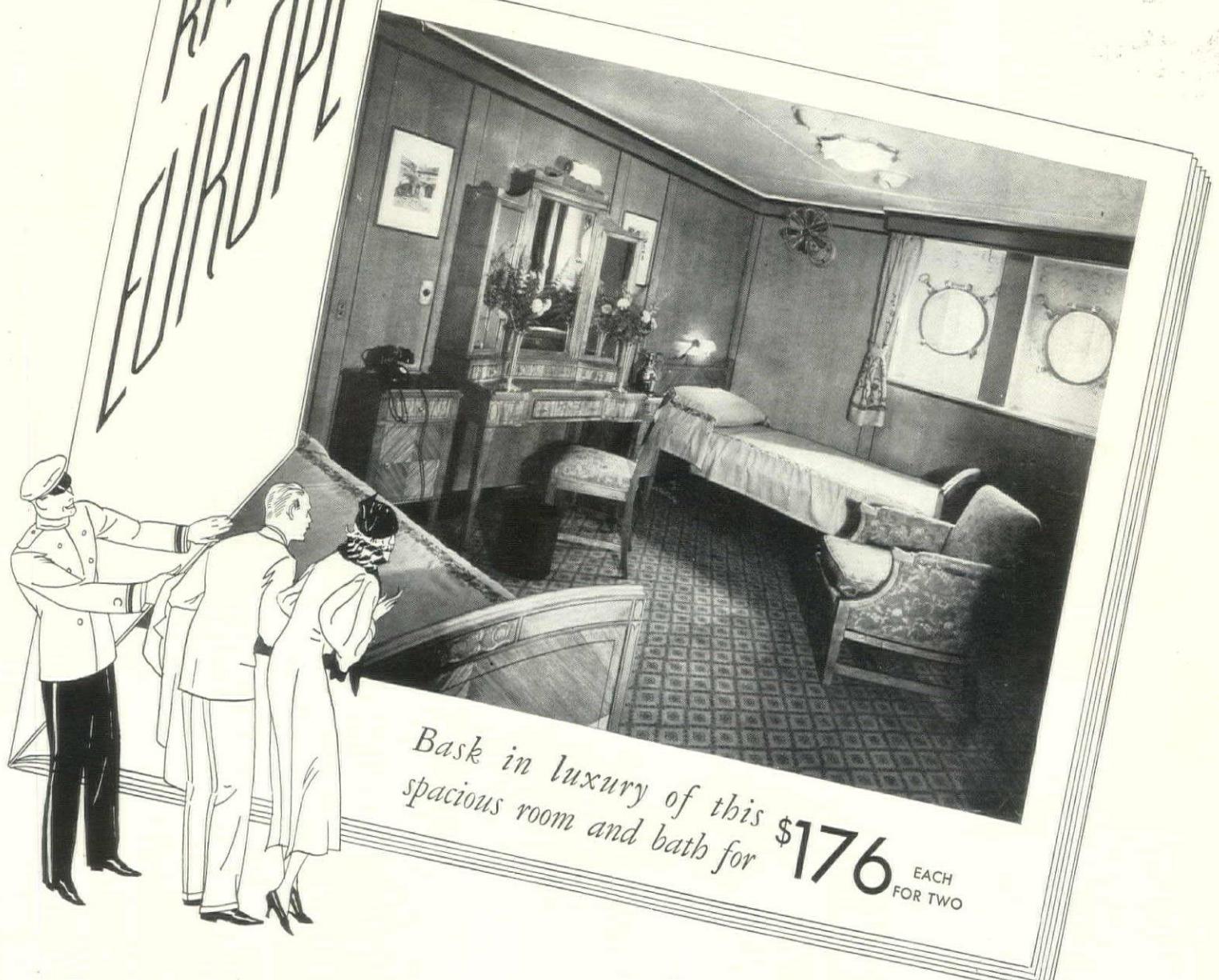
Only GRACE Line with its four-score years in southern waters offers such gay and carefree days and nights at sea, blended with adventuresome and memorable trips ashore, into six exotic and fascinating countries. Fortnightly a new GRACE "Santa" sails from New York, Los Angeles, San Francisco, Victoria, Seattle, visiting en route Havana, Colombia, Panama Canal, El Salvador, Guatemala, Mexico, where only GRACE Line stops. And only on a new GRACE "Santa" liner can tropical cruising with perfect appointments be accomplished so delightfully. Every luxury of trans-Atlantic travel, every room outside with private bath, a dining room with roll-back dome, so that you may dine under the stars, the largest outdoor tiled pool on any American ship. See your travel agent or write Dept. HG28, GRACE Line; 10 Hanover Sq., New York; or 230 North Michigan Ave., Chicago; or 2 Pine St., San Francisco; or 525 West 6th St., Los Angeles.

AMERICA • HOMETOWN TO HOMETOWN • LOW RATE

SAIL AND ENJOY THE VALUE

that makes these two ships such popular Cabin liners on the Atlantic

IT IS luxury like this that has led more passengers to sail to Europe on the new *Manhattan* and *Washington* this past year than on any two Cabin ships of any other line in the service. World's fastest Cabin liners, largest ships ever built in America, the *Manhattan* and *Washington*, with their running mates *President Harding* and *President Roosevelt*, offer weekly service to Cobh, Plymouth, Havre, Hamburg. See your local agent. His services are free.



NEW

S. S. WASHINGTON

March 14, April 11, May 9, June 6

S. S. PRESIDENT HARDING, March 21, April 18

NEW

S. S. MANHATTAN

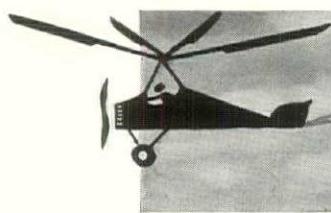
March 28, April 25, May 23, June 20

S. S. PRESIDENT ROOSEVELT, April 4, May 2

UNITED STATES LINES

ROOSEVELT STEAMSHIP COMPANY, INC., GENERAL AGENTS • NO. 1 BROADWAY, NEW YORK

For branch offices see Travel Directory on pages 10 and 11



HOUSE & GARDEN'S TRAVELOG

ARIZONA

Phoenix

Hotel Westward Ho. In heart of Arizona's sunshine, romance, scenic grandeur. Unexcelled cuisine, modern comfort, daily outdoor sports, social activities.

Tucson

Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath, European. Coffee shop. Dining room. Roof garden. Sun deck. Sensible rates.

CALIFORNIA

Yosemite National Park

The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan. \$10 to \$12.00.

DISTRICT OF COLUMBIA

Washington

The Raleigh Hotel. New management. Across Pennsylvania Avenue from new Government Buildings. All rooms with tub & shower. \$3, one, \$5, \$8, two, E. P.

The Willard Hotel. No hotel excels its tradition; no guest forgets its hospitality. On historic Pennsylvania Avenue, \$4, one, \$6, two, up.

FLORIDA

Miami Beach



The Hotel Pancoast

The Hotel Pancoast. Most exclusive resort hotel in America, located in an exotic tropical setting directly on the ocean front. Private bathing beach and cabana club. Restful atmosphere, yet close to all seasonal activities. Outdoor sports all winter. J. A. Pancoast, President; L. B. Sprague, Manager.

St. Petersburg

Sorano Hotel. On Tampa Bay. Modern, fireproof, 310 rooms, each with bath. Service and cuisine of highest order. Every sport attraction. Booklet.

Winter Park

Seminole Hotel. Offers the discriminating a winter home of true quality and comfort at attractive prices. Superb location. Splendid golf. Booklet.

GEORGIA

Atlanta

The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from \$3.00.

INDIANA

French Lick

French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

NEW HAMPSHIRE

Hanover

The Hanover Inn. On the campus at Dartmouth College. 100 rooms, 60 baths. Elevator. Highest type hotel service. Rest, recreation and culture.

NEW JERSEY

Atlantic City



Chalfonte-Haddon Hall

Chalfonte-Haddon Hall. Come for excitement, or to get away from it. Plenty to do for those who like activity. Health baths, sun decks, peaceful lounges for those who seek rest. Superb food and deep seaside sleep. American and European Plans. . . . Squash courts.

CHARLESTON

Besides the richness of its historical associations and the charms of its climate, Charleston, South Carolina, is famous for its perfect examples of period architecture and its gardens. This time of year sees thousands of visitors from all over America drawn to this beauty spot. Here are the internationally famed Magnolia Gardens, Middleton Gardens, which are the oldest landscape gardens in America, and the exotic Cypress Gardens. Not only are the gardens close to perfection at this time of year but March is an ideal time to browse through Charleston's quaint crooked streets and by-ways, to view the stately mansions, ancient taverns and coffee houses and to study the graceful specimens of hand wrought iron grills, gateways and balconies.

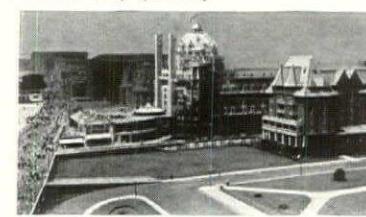
If there are any golfers in your family remember that the second annual Tournament of the Gardens will be played over the Wappoo Course of the Charleston Country Club on March 15, 16 and 17.

MERRY-GO-ROUND

"Life is just a merry-go-round", says the Copley-Plaza in Boston, in greeting the return to polite drinking with an exceedingly smart bar which announces its name from a gay little flag as "Plaza Merry-Go-Round". As its name indicates, it takes its motif from the well-known circus machine. Quite tricky it is, with the center wheel containing "the works" in the form of all the necessary bar equipment and the surrounding wheel carrying individual tables for four, which are set out from the center like spokes on a wheel. A real calliope, playing rather inappropriately "The Sidewalks of New York" and other pieces of similar import, completes the proper atmosphere. It takes seven minutes for the wheel to complete one revolution—not too fast, we say, but just fast enough to allow you to greet your bartender with a "Glad to see you again".

NEW JERSEY (Cont.)

Atlantic City (Cont.)



Marlborough Blenheim

Marlborough Blenheim. Maximum sea-view, and sunshine—accessibility to sports, theatres, other amusements. Specializing in nature's most helpful year 'round tonic: perfect pleasure and relaxation. Moderate rates; American & European Plans. Ownership Mgt. Josiah White & Sons Co.

PRINTEMPS

An early Easter this year throws the beginning of the "high season" at Hot Springs into March instead of April. The latter half of this month will find the young crowd, which includes many college and boarding-school students, joining their parents in Virginia for the Spring vacation. To add to the college note the Princeton Glee Club is to perform in The Homestead Theatre on the evening of March 31, followed by the Hasty Pudding show April 2 and 3. For the rest, March is a month of increasing sports interest in this Virginia mountain valley with three hunts a week of the Bath County Hounds, shoots at the Skeet Field, golf on the Cascades course and the *en-tout-cas* tennis courts at the Casino open again for the season. And who can forget riding the mountain trails in Spring!

MID-SOUTH

Pinehurst enters its busiest period this month with the holding of two traditional championship golf tournaments, a dog show and a horse show. Since golf is such a comparatively young game in this country there are few championship tournaments that have the right to be described as traditional. The North and South Women's Championship March 19 and the North and South Open on March 27 began 32 years ago and hence rank with the oldest tournaments in the nation. Many dog fanciers will also be in Pinehurst for the dog show on March 24. The Horse Show, which is seventeen years old, is on the 30 and 31.

JUST TO KEEP POSTED

BERMUDA: Golf: Men's Amateur Championship of Bermuda, Riddell's Bay Course, March 13-17.

RIVERSIDE, CALIFORNIA: Japanese Cherry Blossom Fête, March 25.

NEW YORK CITY: Tennis: Men's National Indoor Championships (singles and doubles), Seventh Regiment Armory, March 10-17.

NEW YORK

Albany

De Witt Clinton. A Knott hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

New York City

Hotel Barclay. 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown business district, and Grand Central Station.

The Panhellenic. 3 Mitchell Place (49th St. & 1st Ave.) A tower hotel by the East River. Delightful environment. Convenient transportation. Reasonable rates; American & European Plans.

Hotel Parkside. 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces, excellent restaurant. \$2 per day—\$10 per week.

SOUTH CAROLINA

Aiken

Willcox's. A distinctive inn of quiet comfort, excellent food, friendly hospitable service. Rates drastically reduced.

Camden

The Kirkwood. Charming, modern, Colonial hotel. America's finest winter climate and sports center. Overnight from N. Y. Splendid place to rest.

BERMUDA

Princess Hotel. Directly on Hamilton Harbour. Socially discriminating clientele. All recreational features. Symphony and Dance Orchestra. Booklet.

FRANCE

France. Is nearer in dollars than it's ever been before. Your travel agency will supply Itinerary. Railways of France, 610-5th Ave., New York City.

STEAMSHIP & RAILROAD

BRANCH OFFICES

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French Line. For rates, reservations, information, call or write Harold G. de Golla, G.P.A., 508 West 6th Street, Tucker 4231.

Grace Line. For rates, reservations, information, call or write Clay Hutchison, Agent, 525 W. 6th Street, Phone Trinity 9461.

Matson Navigation Company. For rates, reservations, information, call or write Los Angeles Steamship Co., 730 South Broadway, Van Dyke 8101.

U. S. Lines. For rates, reservations, information, call or write W. F. Ohlson, D.P.A., 715 W. 7th St., Trinity 8261 or authorized steamship agents.

San Francisco

French Line. For rates, reservations, information, call or write Lincoln Wilson, G.P.A., 219 Sutter St., Sutter 7557.

Grace Line. For rates, reservations, information, call or write W. P. Neeson, Agent, 2 Pine Street, Phone Sutter 3890.

Italian Line. For rates, reservations, information, call or write Dr. Roger Santini, Resident Manager, 386 Post Street, Fitzhugh Bldg., Tel. Sutter 4525.

Matson Navigation Company. For rates, reservations, information, call or write 215 Market Street, D. 5233.

U. S. Lines. For rates, reservations, information, call or write L. E. Archer, Pass. Mgr., 687 Market St., Douglas 8680 or authorized steamship agents.

DISTRICT OF COLUMBIA

Washington

Chesapeake & Ohio Lines. For rates, reservations, information, call or write J. B. Edmunds, Asst. G. P. A., 714 14th St., N. W., Phone National 0748.

French Line. For rates, reservations, information, call or write F. H. Murphy, G.P.A., 1429 I Street, N. W., Metropolitan 1440.

Grace Line. For rates, reservations, information, call or write E. M. Talcott, 925-15th St., N. W., Phone National 3740.

U. S. Lines. For rates, reservations, information, call or write R. M. Hicks, D.P.A., 743 14th Street, N. W., National 1645 or authorized agents.

GEORGIA

Atlanta

U. S. Lines. For rates, reservations, information, call or write A. H. Belsel, D.P.A., 75 Poplar St., Walnut 8118 or authorized steamship agents.

ILLINOIS

Chicago

Chesapeake & Ohio Lines. For rates, reservations, information, call or write C. W. Haynes, P.A., Utilities Bldg., Phone Wabash 1480.

French Line. For rates, reservations, information, call or write James Nolan, G.P.A., 306 North Michigan Avenue, Central 5969.

Grace Line. For rates, reservations, information, call or write S. W. Evanger, Agent, 230 N. Michigan Ave., Phone State 2333.

Italian Line. For rates, reservations, information, call or write to Thomas Silvestrini, Resident Manager, 333 N. Michigan Ave., Tel. Randolph 9257.

Matson Navigation Company. For rates, reservations, information, call or write 230 North Michigan Avenue, Randolph 8344.

U. S. Lines. For rates, reservations, information, call or write J. D. Roth, Mgr., 180 N. Michigan Ave., Randolph 6840 or authorized steamship agents.

INDIANA

Indianapolis

Chesapeake & Ohio Lines. For rates, reservations, information, call or write F. E. Osborn, P.A., 112 Monument Circle, Phone Riley 2442.

HOUSE & GARDEN'S TRAVELOG—(Cont.)

KENTUCKY

Louisville

Chesapeake & Ohio Lines. For rates, reservations, information, call or write R. E. Parsons, D.P.A., 106 Starks Bldg., Phone Wabash 1034.

LOUISIANA

New Orleans

French Line. For rates, reservations, information, call or write E. P. Belot, G.P.A., 718 Common Street, Main 6520.

Grace Line. For rates, reservations, information, call or write W. I. Grace, 427 Gravier Street, Phone Raymond 3349.

U. S. Lines. For rates, reservations, information, call or write E. J. McGuirk, D.P.A., 317 St. Charles Street, Main 4740 or authorized steamship agents.

MARYLAND

Baltimore

French Line. For rates, reservations, information, call or write Hugh F. Coyle, G.P.A., 11 West Franklin Street, Vernon 7806.

U. S. Lines. For rates, reservations, information, F. T. DeCock, G.P.A., 340 N. Charles St., Vernon 3720-1 or authorized steamship agents.

MASSACHUSETTS

Boston

French Line. For rates, reservations, information, call or write A. K. Barrows, G.P.A., 421 Boylston Street, Commonwealth 5140.

Grace Line. For rates, reservations, information, call or write Brainard Fountain, Agent, Little Bldg., Boylston & Tremont Sts., Phone Liberty 9447.

Italian Line. For rates, reservations, information, call or write Gilbert Brunelli, Resident Manager, 86 Arlington Street, Tel. Hubbard 0040.

U. S. Lines. For rates, reservations, information, G. W. Howard, Pass. Mgr., 563 Boylston St., Commonwealth 4800 or authorized steamship agents.

MICHIGAN

Detroit

Chesapeake & Ohio Lines. For rates, reservations, information, call or write F. A. Young, G.A. Pass, Dept., 131 Lafayette Blvd., Phone Randolph 8100.

French Line. For rates, reservations, information, call or write Rene P. Joubert, G.P.A., 1247 Washington Boulevard, Cherry 0011.

U. S. Lines. For rates, reservations, information, W. C. Lanesweert, D.P.A., 1255 Washington Blvd., Cadillac 7665-7666 or authorized steamship agents.

MINNESOTA

Minneapolis

French Line. For rates, reservations, information, call or write H. Ellingsen, G.P.A., 123 South Third Street, Geneva 7744.

U. S. Lines. For rates, reservations, information, call or write Miss H. L. Mayhew, D.P.A., 137 So. 7th St., Geneva 7335 or local agents.

MISSOURI

Kansas City

Chesapeake & Ohio Lines. For rates, reservations, information, call or write D. W. Bennington, P.A., Railways Exchange Bldg., Phone Victor 5145.

U. S. Lines. For rates, etc., call or write R. H. Griffiths, Mgr., 1100 Locust St., St. Louis, Missouri, Main 1190 or authorized steamship agents.

St. Louis

Chesapeake & Ohio Lines. For rates, reservations, information, call or write J. F. Hanstein, P. A., 320 North Broadway, Phone Main 4288.

French Line. For rates, reservations, information, call or write Kenneth M. Jackson, G.P.A., 1022 Locust Street, Main 0082.

U. S. Lines. For rates, reservations, information, call or write R. H. Griffiths, Mgr., 1100 Locust St., Main 1190 or authorized steamship agents.

NEW YORK

Buffalo

French Line. For rates, reservations, information, call or write Bernard Tighe, G.P.A., 251 Delaware Avenue, Cleveland 6342.

New York City

Chesapeake & Ohio Lines. For rates, reservations, information, call or write W. R. Rhodes, G.E.P.A., 299 Broadway, Phone Worth 2-3400.

Grace Line. For rates, reservations, information, call or write A. G. Oman, Agent, 10 Hanover Square, Phone Beckman 3-9200.

Matson Navigation Company. For rates, reservations, information, call or write 535 Fifth Avenue, Murray Hill 2-3685.

OHIO

Cincinnati

Chesapeake & Ohio Lines. For rates, reservations, information, call or write C. B. Kincaid, A.G.P.A., Union Central Bldg., Phone Hemlock 3160.

Cleveland

Chesapeake & Ohio Lines. For rates, reservations, information, call or write C. C. Divine, G.A., Terminal Tower, Phone Cherry 8336.

French Line. For rates, reservations, information, call or write H. A. Watson, G.P.A., 26 Public Square, Cherry 7474.

Italian Line. For rates, reservations, information, call or write M. J. Costallat, Resident Manager, 944 Arcade, Union Trust Bldg., Tel. Cherry 6575.

U. S. Lines. For rates, reservations, information, R. H. Sutcliffe, D.P.A., 616 E. Superior Ave., Hotel Hollenden Bldg., Main 4658.

Columbus

Chesapeake & Ohio Lines. For rates, reservations, information, call or write F. A. Powelson, D.P.A., 22 North Third St., Phone Main 4281.

OREGON

Portland

Matson Navigation Company. For rates, reservations, information, call or write 271 Pine Street, Atwater 4386.

U. S. Lines. For rates, reservations, information, call or write J. Simmons, D.P.A., 110 American Bank Bldg., or authorized steamship agents.

PENNSYLVANIA

Philadelphia

Chesapeake & Ohio Lines. For rates, reservations, information, call or write Wm. P. Walker, D.P.A., Pennsylvania Bldg., Phone Rittenhouse 6791.

French Line. For rates, reservations, information, call or write E. C. Geyelin, Resident Mgr., 1603 Walnut Street, Rittenhouse 7220.

Grace Line. For rates, reservations, information, call or write Godfrey MacDonald, D.M., Pier 40, South, Phone Howard 1910.

Italian Line. For rates, reservations, information, call or write Paul Oechipinti, Resident Manager, 1601 Walnut Street, Bell Tel. Rittenhouse 6210.

U. S. Lines. For rates, reservations, information, J. J. Nolan, G.P.A., 1620 Walnut St., Kingsley 4150 and Race 3343 or authorized steamship agents.

Pittsburgh

French Line. For rates, reservations, information, call or write C. A. Emery, G.P.A., 521 Grant Street, Atlanta 7255.

U. S. Lines. For rates, reservations, information, call or write L. A. Miller, Mgr., 196 Union Trust Bldg., Atlanta 0333-4 or authorized steamship agents.

TENNESSEE

Memphis

U. S. Lines. For rates, reservations, information, call or write E. J. Irwin, D.P.A., Post Office Box #3.

TEXAS

Dallas

Chesapeake & Ohio Lines. For rates, reservations, information, call or write F. E. Landmeier, P.A., Southwestern Life Bldg., Phone 2-6323.

Houston

French Line. For rates, reservations, information, call or write Philip Lutz, G.P.A., 509 Caroline St., Preston 1620.

U. S. Lines. For rates, reservations, information, W. R. Sobers, D.P.A., 402 Second Natl. Bank Bldg., Preston 1776 or authorized steamship agents.

VIRGINIA

Norfolk

U. S. Lines. For rates, reservations, information, call or write J. H. Threadgill, D.P.A., 111 East Plume St., Norfolk 2533-4.

WASHINGTON

Seattle

French Line. For rates, reservations, information, call or write French Line, 2206 White Bldg., Seattle, Wash.

Grace Line. For rates, reservations, information, call or write C. S. Long, Agent, 1308 Fourth Ave., Phone Seneca 4300.

Matson Navigation Company. For rates, reservations, information, call or write 814 Second Avenue, Main 3677.

U. S. Lines. For rates, reservations, information, G. H. Nickerson, Mgr., 216 Joseph Vance Bldg., 3rd & Union, Main 8113 or authorized steamship agents.

CANADA

Halifax, Nova Scotia

French Line. For rates, reservations, information, call or write French Line, Furness Bldg., Halifax, Canada.

Montreal, Quebec

French Line. For rates, reservations, information, call or write Antonio Labelle, G.P.A., 1196 Phillips Place, Marquette 2361.

Italian Line. For rates, reservations, information, call or write E. V. Lecour, Resident Manager, Archte Bldg., 1133 Beaver Hall Hill.

U. S. Lines. For rates, reservations, information, call or write L. S. Tobin, Mgr., Pass. Dept., 485 McGill Street or authorized steamship agents.

Quebec, Quebec

U. S. Lines. For rates, reservations, information, call or write G. R. Ramsey, Mgr., 53 Dalhousie Street, Quebec 2-0908.

Toronto, Ontario

French Line. For rates, reservations, information, call or write Otto Goetz, 53 Richmond Street, W., Elgin 1282.

U. S. Lines. For rates, reservations, information, call or write C. F. Mason, D.P.A., 55 King Street, East, Elgin 9116 or authorized steamship agents.

Vancouver, B. C.

French Line. For rates, reservations, information, call or write French Line, 966 W. Hastings Street, Seymour 5380.

U. S. Lines. For rates, reservations, information, call or write Major R. G. Parkhurst, 738 Hastings Street, West.

Winnipeg, Manitoba

French Line. For rates, reservations, information, call or write H. P. A. Hermanson, G.P.A., 470 Main Street, Telephone 2426.

U. S. Lines. For rates, reservations, information, call or write J. H. Patterson, D.P.A., 224 Portage Avenue.

The George Washington

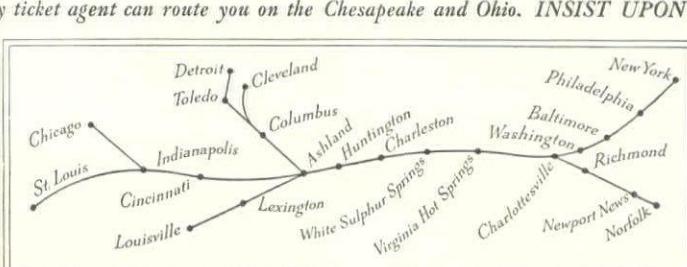


TWO YEARS OLD

*and the most talked-of
train in the world*

In two years The George Washington has established an exclusive identity. Travelers speak of it intimately, as of a friend . . . a genial companion on pleasure jaunts, a helpful partner on business trips. Its mountain-fresh atmosphere all year 'round, contributed by genuine air-conditioning . . . its beautifully designed interiors, reminiscent of Mount Vernon . . . the charm and gracious service of its Tavern cars — these qualities set it apart from other trains, and quickly establish its authentically American character. Yet world travelers also say, and truthfully, that "It has the fleet smoothness of The Flying Scotsman, the sleek beauty of The Golden Arrow, the splendor and comfort of The Rome Express. It is a composite of all the luxurious trains in the world." The George Washington, on its second birthday, is a famed American institution.

Any ticket agent can route you on the Chesapeake and Ohio. INSIST UPON IT!



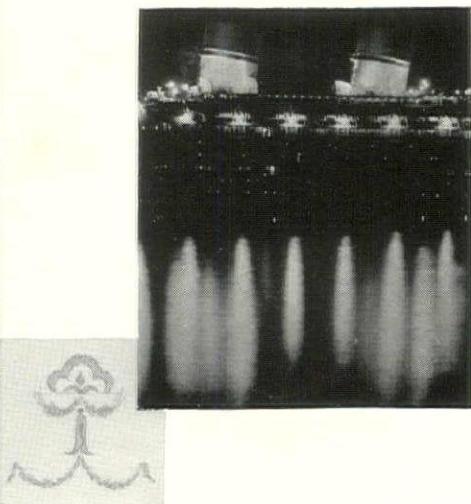
FREE TAIL SIGN FOR TOY TRAINS! *Exact reproduction in full color of sign carried on observation platform of The George Washington. Send 3¢ stamp to cover the cost of mailing—508 Transportation Building, Washington, D. C.*

CHESAPEAKE and OHIO

For branch offices see Travel Directory on this and facing page



Grand Stairway of the REX



*The
Passenger Lists
speak for the*

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Names prominent in the social and business world . . . in the circles of diplomacy . . . in the Almanach de Gotha . . . names that are news. These help to make an Italian Line sailing an event of brilliant importance!

Travelers of consequence are turning in numbers to the Southern Route . . . to sail on the world's fastest liner, the "REX," holder of the Blue Ribbon of the Atlantic . . . or on the only gyro-stabilized liner afloat, the superb "Conte di SAVOIA" . . . or on the "ROMA" or the "AUGUSTUS," the ships that first introduced Lido Decks . . . or on the noted Cosulich liners "SATURNIA" and "VULCANIA," with their celebrated deck-verandah suites and other luxuries.

No matter which vessel you choose, the Southern Route voyage is one you won't forget . . . over blue waters, under sunny, friendly skies, with a thousand miles or more of added cruising "east of Gibraltar," at no extra cost.

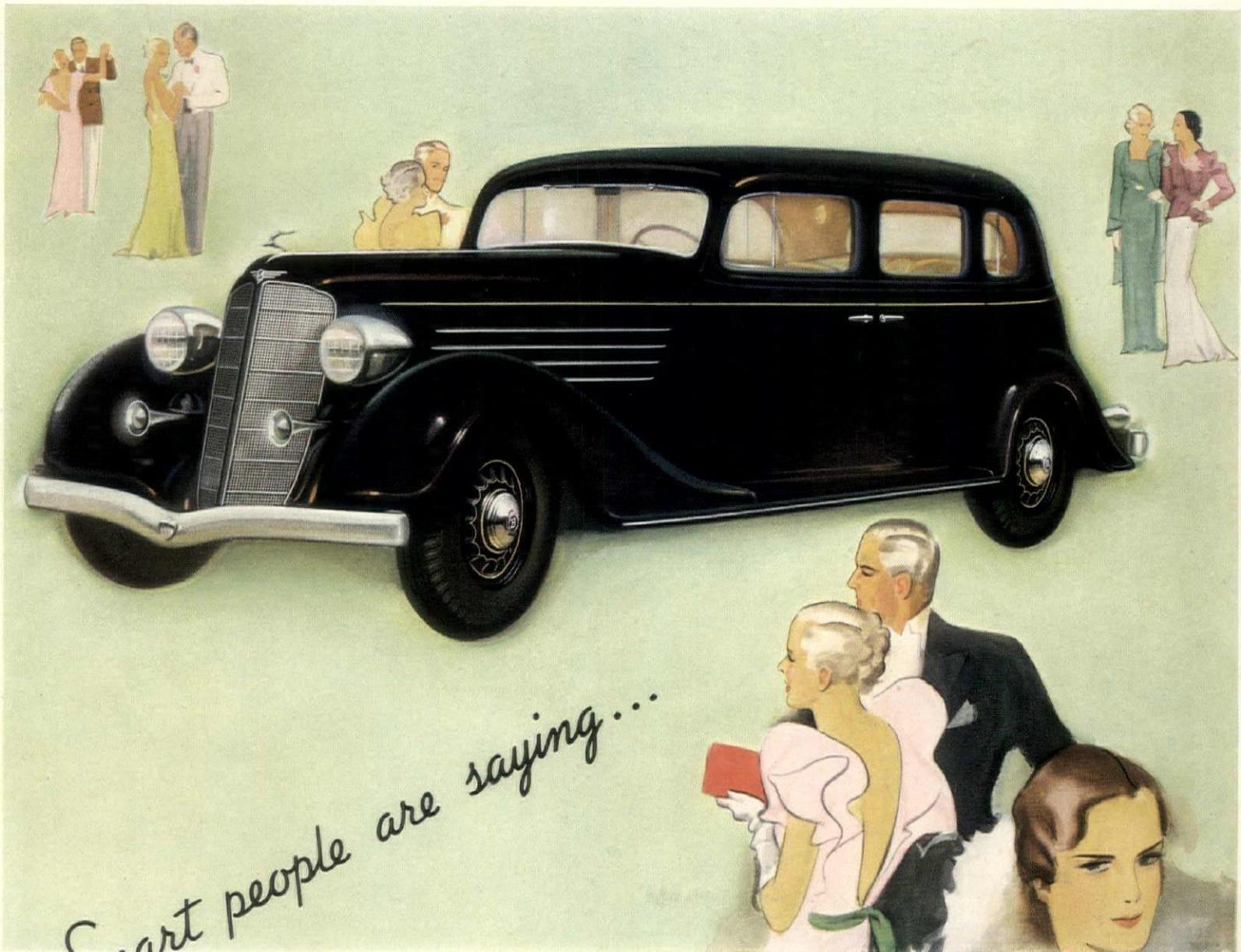


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ITALIAN LINE

For branch offices see Travel Directory on pages 10 and 11



Body by Fisher

Smart people are saying...

"Now there's a car! Big, roomy, substantial-looking. And the way it rides! Why, this new Buick is the easiest-riding, most comfortable—"

"Right as usual, darling. It does set a new high in unadulterated comfort—and I hope I'm not making any admission when I say that I appreciate that a lot."



"Those big tires look nice, and I suppose they help make the Buick as comfortable as it is, but what about steering?"

"Easier than ever. Buick engineers redesigned their steering system to go with Knee-Action Wheels and those Air-Cushion Tires. It takes less effort and there's never a sign of jiggle in the wheel."



"It's stunning—just my idea of a really attractive car. And so convenient, too. Think of it—nothing to do when you start the car but turn the key and step on the accelerator. No choking, no throttle to bother with, or anything."

"I do hope Jack will decide to get one. Since this car came out, our car has seemed hopelessly out-of-date."

"I want one, too. From the time I first rode in a new Buick, I haven't been really comfortable in any other car."



"What's this about Vacuum-Power Brakes, George? They sound quite important."

"They are important, too. Just a light touch on the pedal does the work so far as you are concerned. No matter how fast you're going, the car comes down to a smooth, even stop—and does it in a hurry, too!"



... BUICK
For 1934 with
Knee-Action Wheels

A GENERAL MOTORS SILVER ANNIVERSARY MODEL

WHEN • BETTER • AUTOMOBILES • ARE • BUILT • BUICK • WILL • BUILD • THEM



New Colors and Designs in

CELANESE

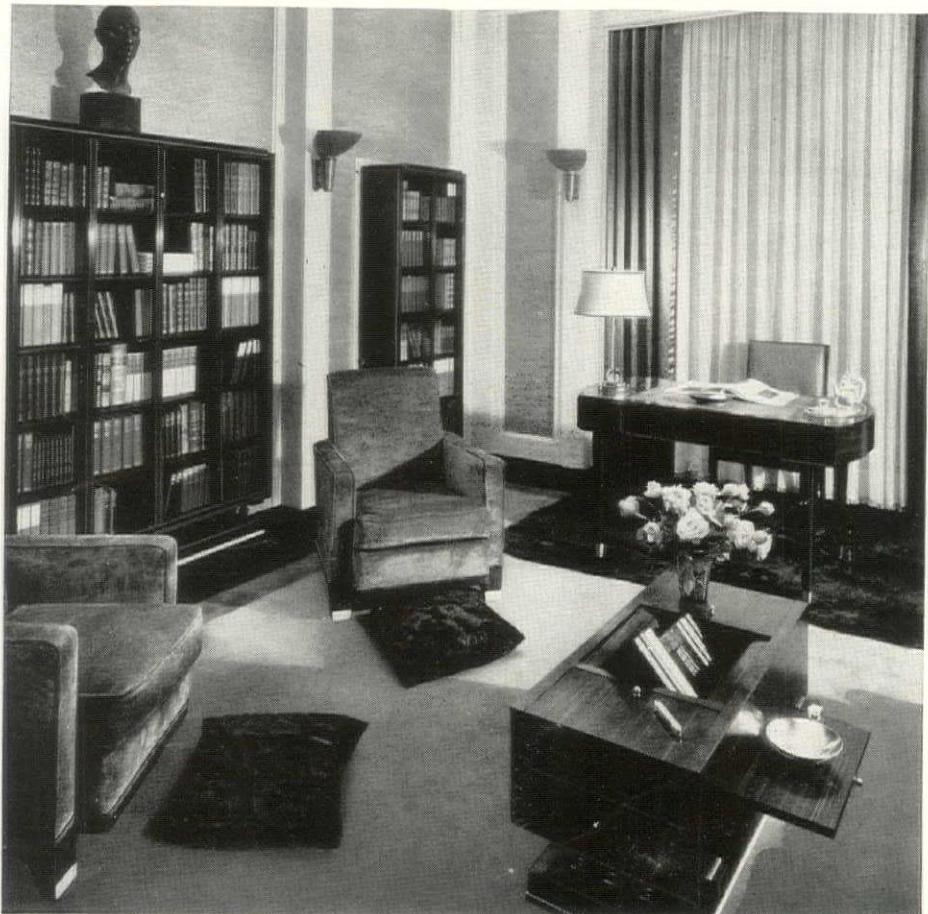
Trade Mark Reg. U. S. Pat. Off.

Decorative Fabrics

Usher Spring into the Home

- Reflecting the trend to rugged, "textured" materials, *Celanese Crepe Ondese* is keyed to the vivid modern spirit in decoration. Shown in Bermuda Blue. A decorative feature at W. & J. SLOANE.
- The sheer, honeycomb texture of *Celanese Armure Ninon* adds richness to the window setting, yet veils the sun's rays only lightly. Shown in Champagne. A decorative "First Fashion" at LORD & TAYLOR.
- Rich in sheen, and crisp to touch, *Celanese Clairanese Taffeta* plays a spirited role in Spring bedroom decoration. It is valued, too, for serviceable merits, as it will not split or crack. In Buccaneer green. From B. ALTMAN & CO.
- A neo-classic design in glistening *Celanese Clairanese Taffeta* lends grace and serenity to Empire, Directoire or Classic-Modern bedrooms. In Chartreuse yellow. Featured by MCCUTCHEON'S.

In Such a Room . . .

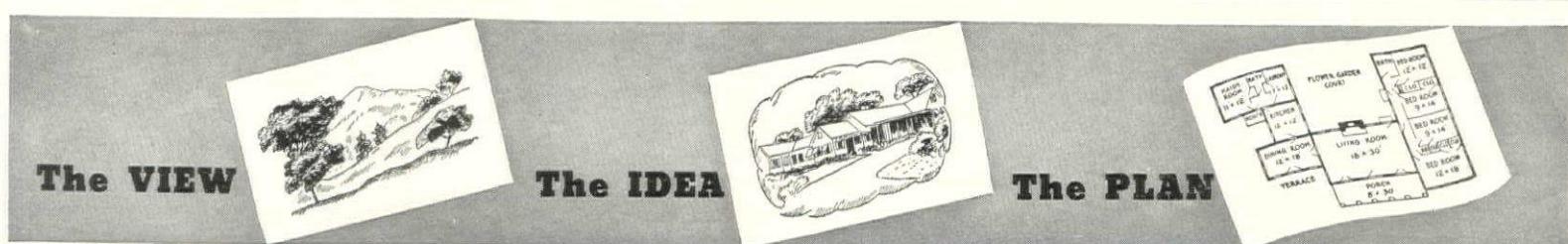


LIVING ROOM, BY LUCIEN ROLLIN, IN SLOANE'S CONTEMPORARY GALLERIES

The word "Living" gains new significance from the true beauty of modern design and decoration exemplified by this Room in our Contemporary Galleries.

W. & J. SLOANE

575 FIFTH AVENUE, NEW YORK CITY
711 TWELFTH STREET, WASHINGTON, D. C.



TWO WEEKS LATER, YOUR HODGSON HOUSE IS UP!

Do you cherish, privately, a bit of landscape or seascapes that wants only a house to complete it? Then consider the possibilities of choosing your own, your very special and appropriate site, and building a perfect house upon it—in a fortnight!

You can do it if you build the Hodgson way. Your house will be planned precisely to your taste, whether simple cottage or many-roomed house. Then shipped in sections, and speedily erected by local labor or our own men. There are no

delays or tiresome discussions. No scarred surroundings or other building worries. And the first cost is the final cost. There are no extras of any kind.

Hodgson pioneered in "pre-fabricated" houses forty years ago. Each is a personal, individual home, built to live in—and last. See the Hodgson Houses complete, displayed in our New York and Boston showrooms. Or write for Catalog HBB-3. It also describes Hodgson greenhouses, kennels, birdhouses, and the like. Address E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, or 730 Fifth Ave., New York.

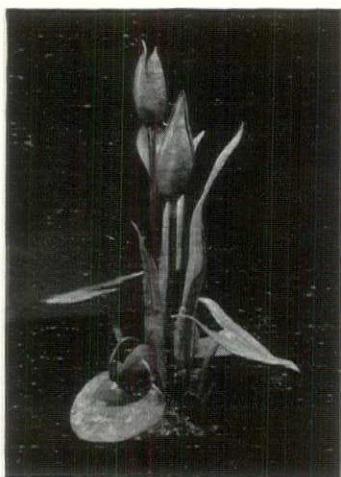


HODGSON HOUSES

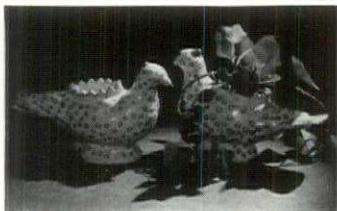
Shopping Around...



THIS chapter of your shopping editor's autobiography opens with a group of what I believe may be called harbingers of the spring and summer seasons. The list is topped off with a grand new idea for growing the Easter bulbs. As you can see in the illustration, it is a vessel of clear glass letting the pattern of the bulb roots show through, the bulbs themselves being supported on a glass rack perched just below the top of the container. This rack takes the place of the rather messy assortment of pebbles that is usually provided to keep the bulbs out of the water that feeds the roots. It can be taken out when the vessel is to be used for cut flowers, instead. \$5 for this brain-child. From Pitt-Petri, Inc., The Waldorf-Astoria, New York City



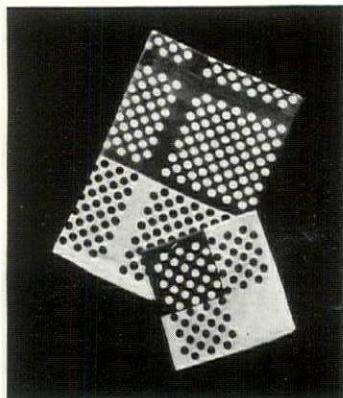
WHEN we bird-lovers provide food and shelter for our "feathered friends" do we perhaps, in a moment of thoughtlessness forget their esthetic needs? If we do, then let us hope that the group of flowers illustrated above will serve as a timely reminder. For this bouquet has been designed expressly to enhance the bird-bath—to cast an aura of beauty and natural charm over the feathery ablutions. Fashioned of lead it stands 14½ inches tall and measures 11½ inches across. It can be piped for use as a miniature fountain. \$18.50. Erkins Studios, Inc., 255 Lexington Avenue, New York



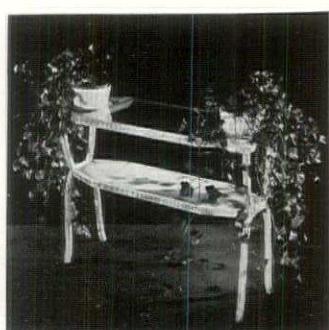
SPEAKING of birds, the most unusual container for small spring flowers, Ivy and the like that I've seen hereabouts is a weird, polka dotted, pottery hen. The flowers are inserted in a large hole in the fowl's back, in spite of which unnatural situation she manages to look quite cheerful. At first glance you can't tell whether she's an Early American or quite Modern person—and then you discover you were wrong both times, for this bird has flown all the way from a little village in far-off Persia—which certainly has all records for long distance flying stopped. Red or blue, and gold dots on gray-white ground. These birds are \$2 the piece. Mottahedeh, Inc., Rockefeller Plaza, Radio City, New York



SOME of the latest spring millinery for our pet lamps is shown above, introducing a distinctly new and different trend in lampshades. Made of parchment, which is, of course, the perfect warm weather material—cool-looking, dirt resistant and easy to clean—these shades belong to a series decorated with what their designer calls "Fruit of the Earth" motifs. The number and variety of these are overwhelming. The pineapple border above is particularly good-looking and for the vegetarian let me suggest the mushrooms beside it. Prices for those illustrated are as follows: 8-inch shade, \$4. Add \$1 for every two inches up to 14 inches. 16 inches, \$7.50; 18 inches, \$8. Waverly Studios, 15 Waverly Place, New York



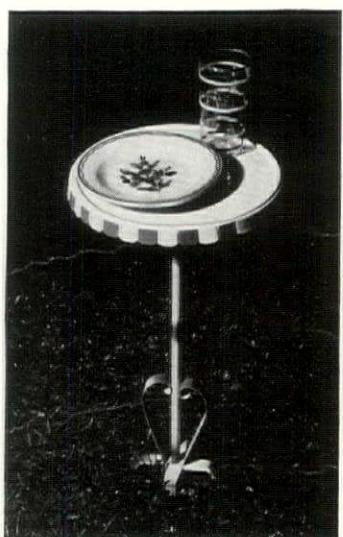
THE perennial polka dot blooms again this spring on one of the smartest tablecloths that ever gladdened these old eyes, sah! Incidentally the colors are something to clap hands over. Just to give you an idea—there's a terribly sophisticated yellow and black and white—the yellow a dull gold shade. And then for your lighter moods there's a rose and white and black. There's a good green and a blue scheme, too. 54-inch square, with 6 napkins, \$9.75. 54 by 72 inches and 6 napkins, \$12.75. I forgot to say the cloths are fine French linen. Maison de Linen, 844 Madison Avenue, New York



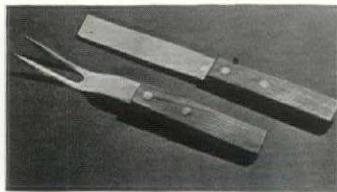
THE inside of the house is going to have to look to its laurels if our out-of-door living rooms keep on developing their decoration consciousness. Where, for instance, have you seen a more charming, distinguished little tea table than that pictured above, made of iron and glass to defy the elements with a sturdiness its dainty lines belie? There's plenty of room on the lower shelf—which measures 36 by 14 inches—for plates and plates of delectable tidbits. The top, of glass, is slightly smaller to allow room for the flower pots at either end, in which colorful field flowers can be arranged instead of Ivy. In old-white, \$25. In wood, for indoors, \$40. Blanche Fall Storrs, 518 Madison Avenue, New York



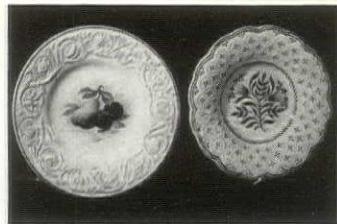
ANOTHER style note informs us that in our fashion-wise gardens and terraces, chairs like that above are *le dernier cri*, the *sine qua non*—in our language, hot-stuff. This piece is one of a group that interprets the Directoire mode in wrought iron. Besides the armchair above, which is 18 inches wide, there's a bench of similar proportions with the same arms but no back, and a round table with a glass top 32 inches in diameter—to match. A feature of this furniture which can't be seen in the picture, but I can vouch for, is its excellent construction. Armchair, \$27.50; bench, \$18.50; 32-inch circular table, \$65. Florentine Craftsmen, 90 Park Avenue, New York



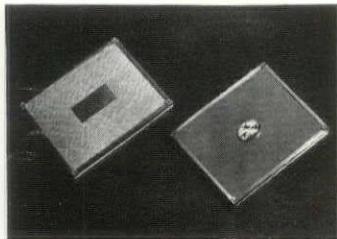
HERE'S an old friend, the tea-spoke, now made of iron and of course twice as durable as when made of wood, last year. Another innovation is the placing of four little feet about the base where the spike goes into the turf, to keep everything on the level. The scalloped apron about the top is painted green, orange or red and white to harmonize with the umbrella or awning you sit and sip under. As you can see, the top is large enough to hold a good sized plate and a glass, with plenty of room over for an ashtray. \$2 each. 6 for \$10. Madolin Mapelsden, 825 Lexington Ave., New York



THE good, old-fashioned beefsteak—God bless it—has at last gone the way of all flesh and become, with the aid of Russell Wright, designer, a rabid modernist. Mr. Wright originated the very new cutlery above. Please note the square tip on the knife. \$7 the set. Made by Wm. Langbein & Bros., 48 Duane Street, New York City



Two very effective backgrounds for summer refreshments are illustrated above—both designs by Wedgwood. Left. Embossed border and fruit motif on white. 9 inches. Right. Dull gold crosses and flowers illuminate the second. 8 3/4 inches. Each \$35 a dozen. Olivette Falls, 571 Madison Ave., N. Y.



A TOPPER is no longer a member of the hat family—it's a means of glorifying the lids of those nice flat tins made by the cigarette people to keep their cigarettes fresh for you. At left above. Wood fibre with metal trim. \$3. Right. Red enamel with flying ducks crystal. \$4. Alice Marks, 19 E. 52 St., N. Y.

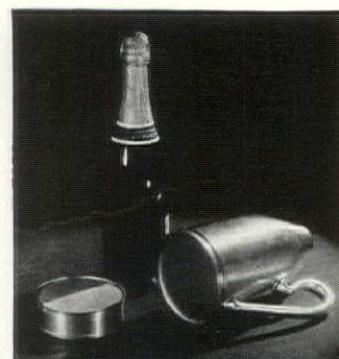


COLLECTING old prints and devising new ways of using them is a specialty of Loëdi-Haultain, Inc., 38 East 57 Street, New York. From this shop come the softly faded flower prints above, framed in passepartout, with pale blue-green mats. 7 1/8 by 5 1/8 inches. \$2 each. Parchment-color cigarette box—two compartments—decorated with French landscape prints. \$2.75

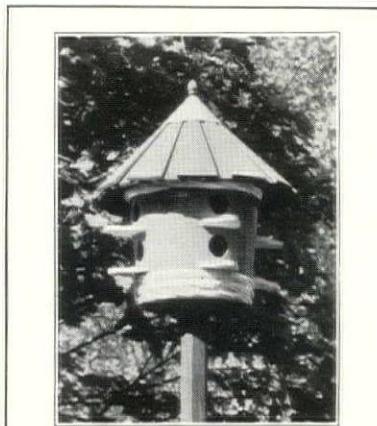
BELOW is what I call a right clever invention that serves two purposes. The 14-inch tray, in the illustration, is ready for an army of crackers and cheese—the former to march around the edge, the latter to stand on the center wooden section. This last can be lifted out and the gadget at left, making charged liquids and dispensing them right from their "store" bottles, popped in instead. Then glasses stand around the outer circle of the tray. Cheese-board and tray, \$2.50. Fizzit, \$1. Carol Stupel, 443 Madison Avenue, New York



IT MUST be the spring air that's making bright ideas sprout so these days. A thermos for wines is one of the latest and best. Instead of cooling it in an ice-bucket you put the bottle in the refrigerator. When its temperature has dropped sufficiently, the bottle is slipped into the thermos which fits any quart size. Insulation on the inside keeps the cold in and an opening in the top, through which the neck of the bottle extends, and a handle at the side facilitate pouring. Silver-plated. \$10. Bobhill, 230-5th Ave., N. Y.



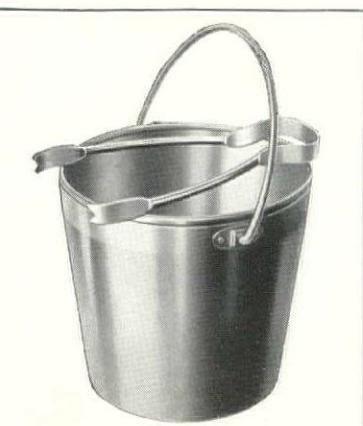
NOVEL materials and quantities of good-looks distinguish the two wastebaskets below. Doesn't a combination of silver cellophane and black patent leather sound thrilling? That's the basket in the background—body of cellophane, border of leather. Its running mate is all black patent leather with a wide border of four bands of white corduroy proclaiming its complete independence of all the traditions and rules for wastebaskets. Both are priced at \$8. Daniel Watson Studio, 310 East 31 Street, New York



MARTIN HOUSE \$15.

Write for Booklet of
Our Bird Houses

For sale by leading department
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Bird View Novelty Mfg. Co.
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ICE BUCKET & TONGS

Very smartly styled, this two-piece set of ice bucket and tongs presents an up-to-the-minute ice service. A striking contrast is provided by the solid copper bucket and rich yellow brass handles and tongs. The bucket diameter is 5 3/4" and the cap, 1 3/4 qts. Tongs 6 1/2" long.

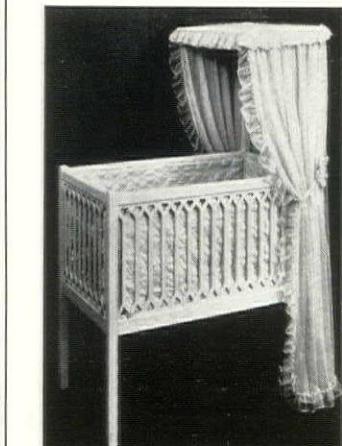
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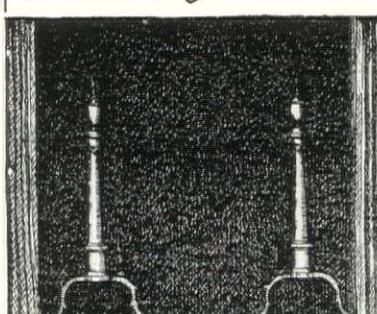


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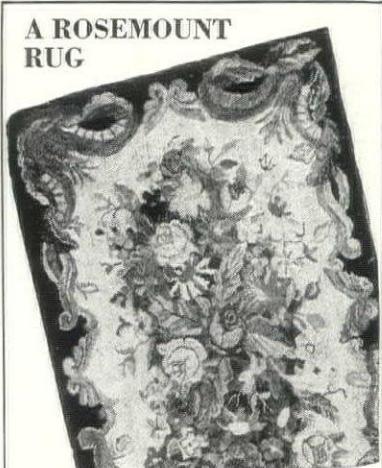
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CANDYLBEME LAMPS are ideal for candlesticks, fixture, wall brackets, chandeliers, and portable lamps having Colonial globes. The base fits candleabra size sockets or with adapters fits regular size sockets.

CANDYLBEME LAMPS may be purchased at any of the stores listed below. If you cannot be supplied in your community, BUTLER-KOHAUS will supply you direct, prepaying postage and small sum as they are available in your community.

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CANDYLBEME Lamps
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KANSAS CITY, The Stephens Chandelier Co.

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Bronze — 95.00

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Garden Decorations

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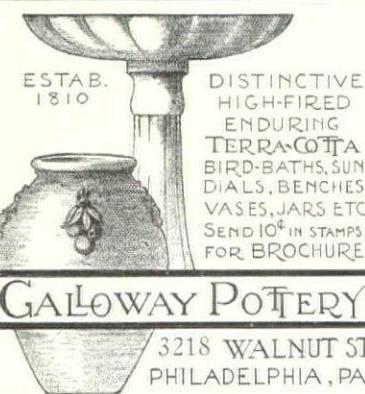
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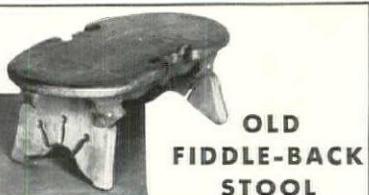
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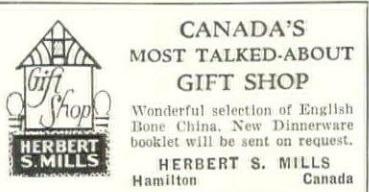
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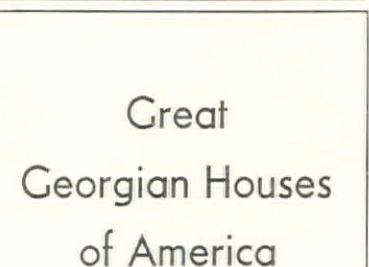


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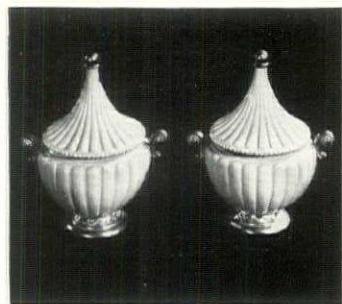
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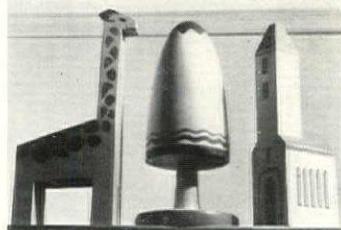
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Price \$20

THE ARCHITECTS EMERGENCY COMMITTEE
15 East 40th St., New York



THE interior of a juvenile closet is apt to present an amazing sight these days—with the hat shelf a kind of cross between a menagerie and a village green. For baby's bonnets have now come to rest upon trees and giraffes and church steeples like those below—made of wood and painted in happy colors. The height of each is about 12 inches and the price, \$3.50. From Childhood, Inc., 32 East 65 Street, New York



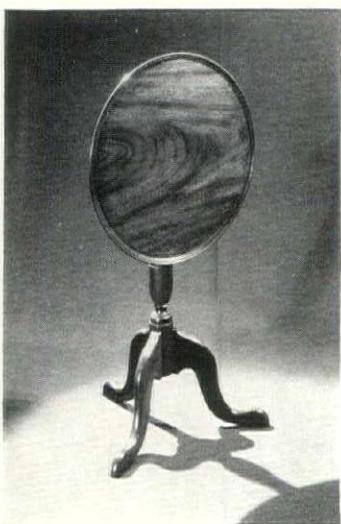
ALTHOUGH the question of overmantel decoration seems to baffle so many, there's really no excuse for anyone's fireplace looking dull when the shops provide such good ideas. Among these is the variation of the classical urn above—with spired lids looking like the domes of an Eastern temple. White porcelain, gilt tips and handles. \$30 the pair. 9½ inches. Mary Barlinton, 797 Madison Avenue, New York



CANDLESTICKS have perhaps been more widely used on mantels throughout the ages than any other type of accessory—too frequently in a pretty unimaginative way. Now the trend for marine motifs comes to the rescue of our originality and the graceful seahorse balances a candle on its head. Of metal with a lovely, sea-green patina. Price, \$5. Jane Merrick, 103 Rockefeller Plaza, Radio City, New York



MORE suited to grown-up tastes, is the attractive and well-made little pedestal table below. Its uses in any household are without end. It stands helpfully beside either bed, or living room chair, and when not needed retires unobtrusively to some small corner or, with its top down, waits beside the wall taking up practically no space. Height is 21 inches; the diameter of the top, 14½ inches. It may be had in mahogany, walnut or maple finish, \$12. Baphe, Inc., 15 East 48 Street, New York



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THIS LIVING ROOM WITH ITS NOTE OF MODERN CLASSIC DECORATION WAS DESIGNED FOR THE CHARLES P. COCHRANE COMPANY BY LURELLE GUILD



This deep pile, cushiony floor-covering, with its complete ladder of color tones and variations, enables you to build your every room as it should be built . . . luxuriously, from the floor up.

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Few floor-coverings lend themselves to virtually every furnishing scheme as does Broadloom by Cochrane.

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This gift of the master weaver to a more beautiful home, however, finds perfection in color. You have 18 colors from soft tones to brilliants to choose from in building your room effect.

It is this complete range that enables Broadloom by Cochrane to actually *lead* a room to beauty.

See this luxurious floor-covering for yourself. Learn how it eliminates "ugly duckling" corners . . . how it can be cut to fit even the most un-

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[1] When you decide the effect you want to achieve—select your rug. [2] Then select a contrasting color for walls and curtains. [3] In selecting furniture and accessories you can give full vent to spectacular colors or subdued tones that complement your rugs.



COCHRANE Carpets and Rugs

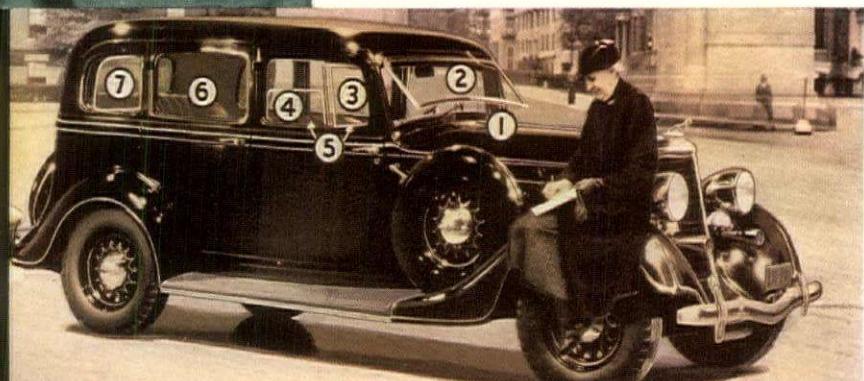
THANK YOU MISS

Dodge

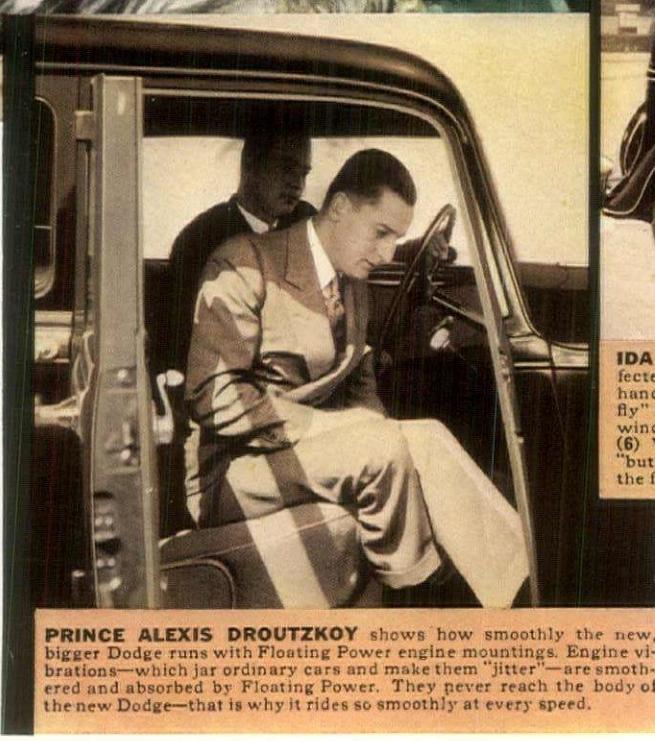
It began in New York—when the Auto Show gave clamoring thousands their first view of the new 1934 Dodge. Now they're talking about it . . . lauding and applauding it . . . from Bar Harbor to Miami; from Broadway to Hollywood Boulevard.

It's new! And, as Miss Anne Morgan says, "It's utterly different." New from the smart sweep of its modern lines to the ultra-comfort of its luxurious interior. New from its bigger, more powerful engine to its wonderful new independent wheel suspension . . . "Floating-Cushion" wheels, they call them. And they do make riding like floating. Imagine a car that glides over bumps and ruts with scarcely a tremor. A car in which you can ride for miles and hours—and never feel fatigue.

That is the kind of ride you'll get in the new Dodge—a ride that is made possible only by the combination of "Floating-Cushion" wheels, a new type of shock-



IDA M. TARRELL, famous writer and biographer, examines the new, bigger Dodge with perfected "7-point ventilation". (1) Cowl ventilator. (2) Windshield opens and closes by a simple handle on instrument board. (3) Front half of forward window may be swung open in "butterfly" fashion. (4) Rear half may be raised or lowered independently. (5) Both halves of forward window may be locked into a single unit and raised or lowered as an ordinary window. (6) Window of rear door may be raised and lowered. (7) Rear quarter window opens in "butterfly" fashion. Dodge "7-point ventilation" is more than draft-control—it permits each of the four corners of the interior to be ventilated independently of the others.



PRINCE ALEXIS DROUTZKOY shows how smoothly the new, bigger Dodge runs with Floating Power engine mountings. Engine vibrations—which jar ordinary cars and make them "jitter"—are smothered and absorbed by Floating Power. They never reach the body of the new Dodge—that is why it rides so smoothly at every speed.

NEW BIGGER

ANNE MORGAN, THIS NEW Is "utterly different"

proof cross-steering, and Floating Power engine mountings.

Also—perfected "7-Point Ventilation." New bigger Airwheel tires. A new baggage compartment—*inside* the car. And these are but a few of the surprising new ideas with which Dodge again expects to dominate its field.

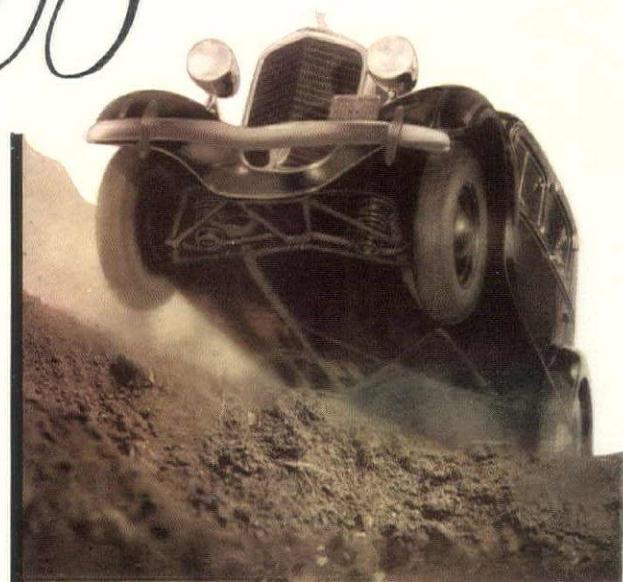
Then, of course, Dodge retains its many other famous engineering features: hydraulic brakes, safety-steel body, quiet gears, automatic clutch, "Oilite" spring inserts, hydraulic shock absorbers. And, as in 1933, Dodge offers motorists the

"Show-Down" Plan—a new method of comparing car values for yourself.

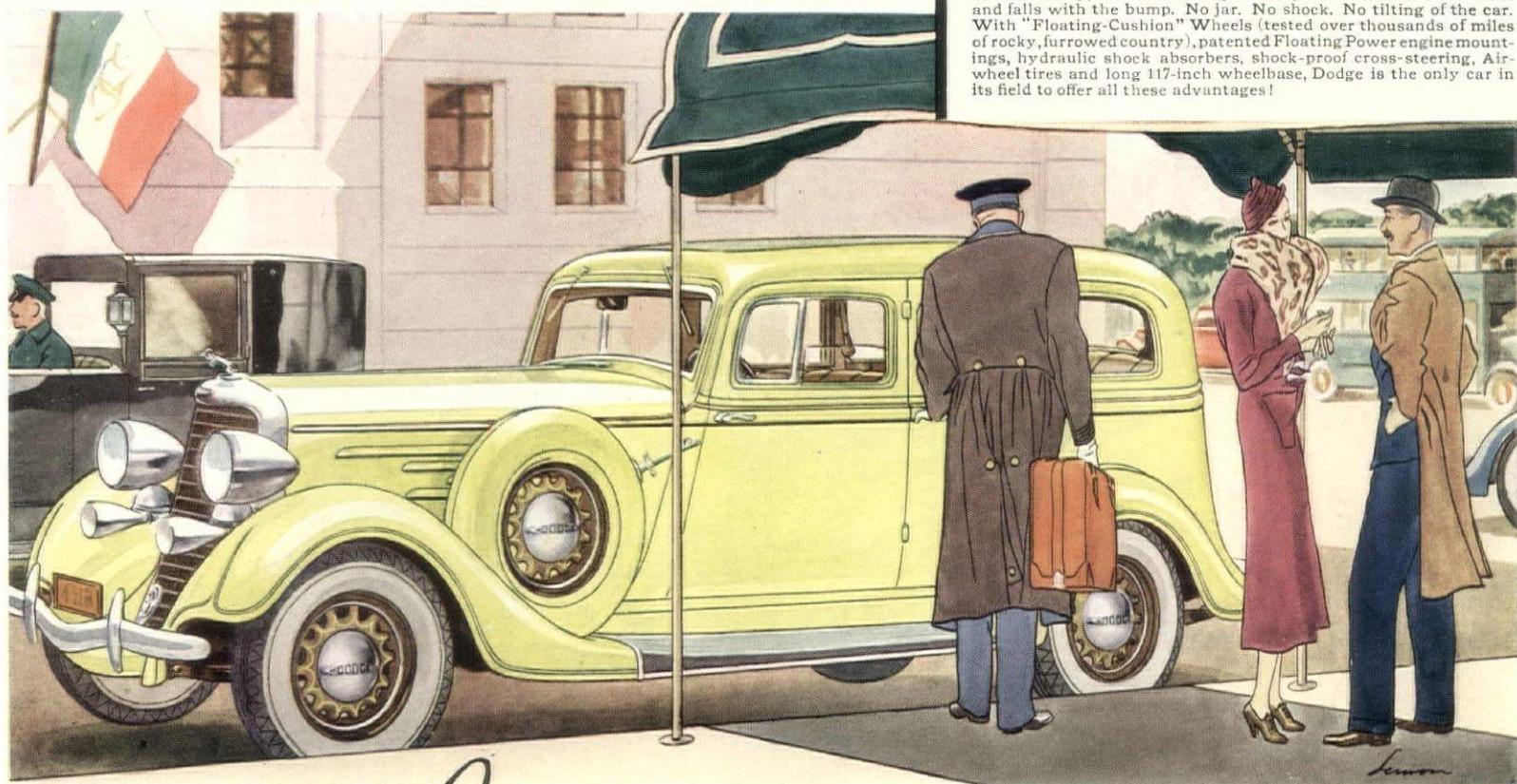
See this new, bigger Dodge at any Dodge dealer's showroom. You'll find in it luxury, comfort and performance you never expected in a low-priced car—and features that are not found in some of the highest-priced cars!

DODGE BROTHERS CORPORATION
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The new, bigger Dodge on 117-inch wheelbase. Coupe \$645; Coupe with rumble seat \$695; Two-door Sedan \$695; Four-door Sedan \$745; Convertible Coupe \$745. On the 121-inch wheelbase, Brougham \$835; Convertible Sedan \$875. All prices f. o. b. factory, Detroit. Special equipment extra.



DODGE "FLOATING-CUSHION" WHEELS—No matter how bumpy the road may be Dodge new front-wheel suspension assures smooth, level riding. When either front wheel of the Dodge strikes a bump, the wheel—*independently* of the rest of the car—rises and falls with the bump. No jar. No shock. No tilting of the car. With "Floating-Cushion" Wheels (tested over thousands of miles of rocky, furrowed country), patented Floating Power engine mountings, hydraulic shock absorbers, shock-proof cross-steering, Airwheel tires and long 117-inch wheelbase, Dodge is the only car in its field to offer all these advantages!

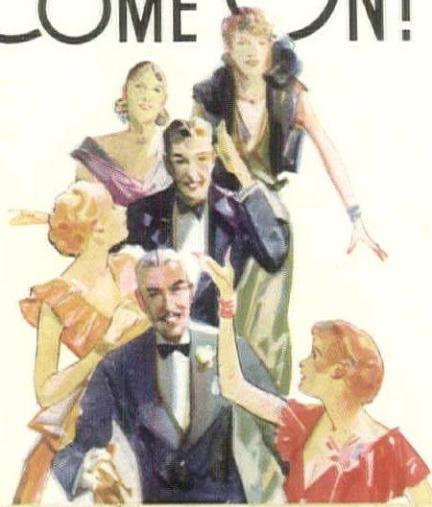


Dodge ONLY \$645

JUST A FEW DOLLARS MORE THAN THE LOWEST-PRICED CARS

AND UP
F. O. B. FACTORY, DETROIT

"COME ON!"



THE PARTY'S ADJOURNED TO THE KITCHEN"...

NOWADAYS no kitchen is safe from sudden invasion. That's one reason so many housewives have become "kitchen conscious." And that's why you find so many kitchens with glorious new floors of Armstrong's Linoleum.

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(Continued on page 18)

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The Aristocrat Called Scottie

(CONTINUED FROM PAGE 17)

spirit more human than dog-like,"—the spirit of an aristocrat and a gentleman. Though I cannot assent to such a sweeping comparison to the disadvantage of other dogs, I am prepared to agree that most of the Scotties I have met have excited my admiration on account of their sturdy independence, their service without servility, and their amusing way of carrying on a conversation with those they esteem. They are undoubtedly entertaining companions, less excitable and fidgety than most of the Terrier family, and always welcome members of the household wherein they belong.

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(Continued on page 19)



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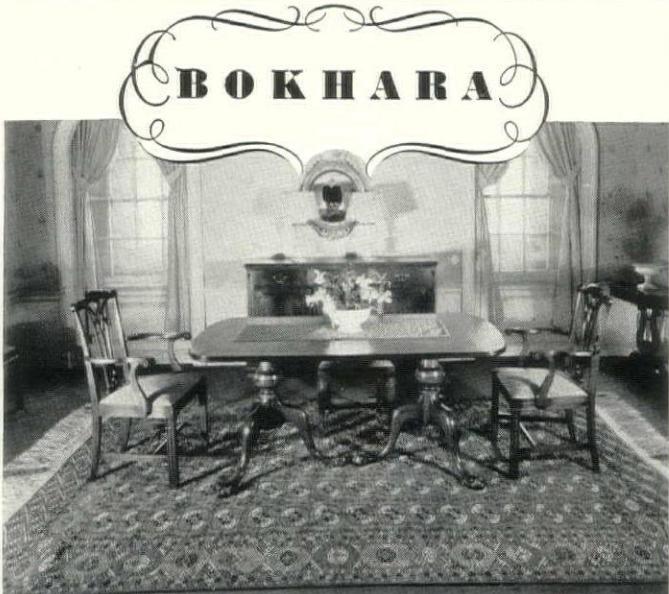
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WHAT'S WHAT IN HOUSE & GARDEN



■ In planning an outdoor room don't overlook the decorative value of birds, and their cages, as well. In addition to the fine color our feathered friends can bring, their voices raised in song will lend a real note of the outdoors. Pages 34 and 35 show colorful outdoor rooms in which birds are given places of honor



■ The well-dressed home, of course, takes cognizance of the seasons. In the winter our rooms go in for more formal, warmer attire—with the summer more frivolous fashions are in vogue. The complete story of how to decorate a window should show both summer and winter treatments, which is exactly what we have done with four on pages 48 and 49



■ We have often heard ambitious hostesses lament the fact that there are so few foods to choose from in making up meals for special occasions. The next best thing to a new food, however, is a new way of treating an old one. Therefore as the text of this month's culinary article we have taken chicken, and had our contributor scour the world for fine ways to cook it. Possibly you know some that she has left out—but we'll bet she has found some that you didn't know



■ Scenes like the above were probably never enacted outside of the melodrama, but anyway the figures are only atmosphere to put over the idea that the building in the background is a slave hut. By this means we introduce one of this month's features, an old plantation slave "tabby" that has now become (of all things) a play house for grown-ups

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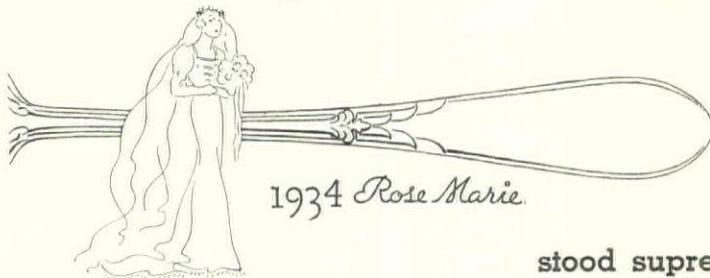
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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

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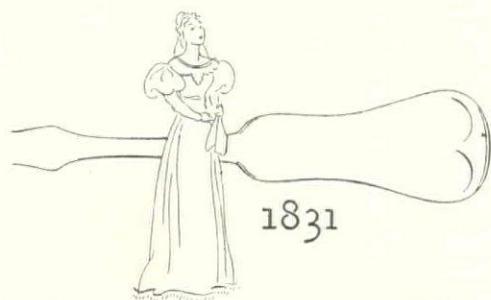
1934 Rose Marie



1902



1865



1831

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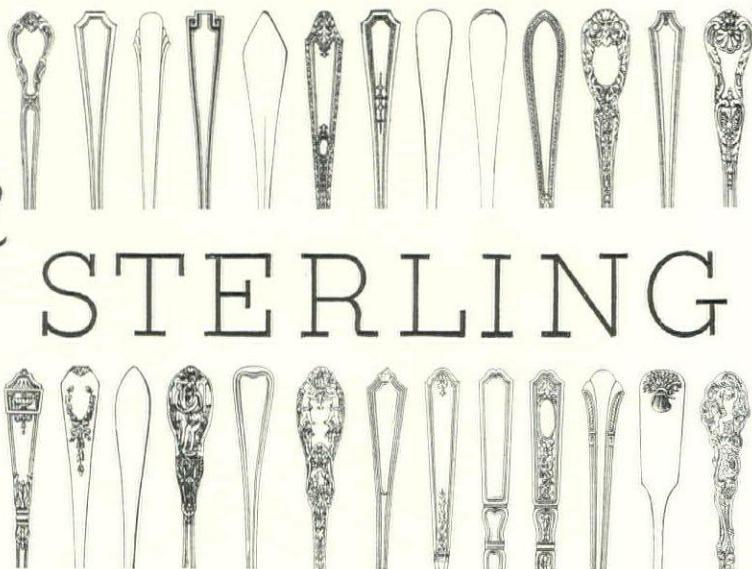
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THE BULLETIN BOARD

NOTIONS FOR GARDEN CLUBS. About this time of year the program chairman of the average garden club grows a little dithering over what she shall offer her members in the way of not too scientific instruction. Might we suggest that she take this issue and study it? The articles are selected with an eye to satisfying all types of gardeners—beginners, initiates and old hands. No great amount of horticultural skill or financial outlay is required for the Lilacs John Wister writes about. And the suggestions in Mrs. Wilder's article on Evening Primroses are just the sort of thing to pique the curiosity of the initiate. Dr. Stout on Daylilies and the text on soil for Roses require no effort of mind to comprehend. The old hand may find new ideas in Rockwell on the use of flowering trees in shrub borders and Mrs. Fox's explanation of those Lilies easy and those difficult to grow.

Try some of these on your garden club.

GARDENER'S RENDEZVOUS. Way back in the beginning of the last century, when Bernard McMahon opened his seed store in Philadelphia, he put in a shelf of new and old garden books. These attracted the horticulturally minded of that city and soon McMahon's store became the rendezvous of gardeners and botanists. . . . Now one of our friends in St. Louis plans to do the same. He ought to have luck, because St. Louis has some of the most intelligent amateur gardeners we've met in a long time. And the men are just as enthusiastic and intelligent as the women.

SIR EBENEZER HOWARD. The wreath we would weave this month is for Sir Ebenezer Howard, the stockbroker's clerk who became the designer of garden cities. At nineteen he quit the routine of offices and came to America to seek his fortune, working in Nebraska and Chicago and eventually returning to England to become a reporter to the House of Commons, as he proved to be one of the fastest shorthand writers of his time. While employed at this task, he was moved by the ugliness of slums and the unlivability of many English towns. He set to work and interested business men in these social problems, and, as the result of his efforts, the garden villages of Letchworth and Welwyn came into being. These two small towns revolutionized the whole conception of town planning, housing and slum clearance.

NEW ENGLAND THRIFT. Every now and then other sections of the country like to poke fun at New England for its thrift. They seem to think it is a particular and localized type of tightwadness. For a matter of fact, New England thrift, when boiled down to its real essence, consists in spending money intelligently, in getting one's money's worth. It is based on a knowledge of good merchandise and an appreciation of taste and genuine quality. Intelligent spending is never to be condemned. It is one of the most commendable virtues.

VIRGINIA GARDENS. Once more the famous gardens of Virginia are to be opened to the public. This spring's pilgrimages will extend over the week of April 24th. From the proceeds the garden clubs hope to help restore the trees at Monticello, home of Thomas Jefferson, the garden of Washington's sister at Fredericksburg, and the gardens of the birthplaces of Robert E. Lee and President Wilson. In our April issue we will publish a schedule of gardens and when they can be visited.

COME WITH NO SHARP SURPRISE

Blow gently, March, as you come near.
Do not disturb this brazier of brown leaves.
Within, a flickering flame of yellow Crocus burns,
Giving its fragile lamp to light the Spring this way.

(Quick footsteps rustled on the hills but yesterday.)

Blow gently, March, a saffron lantern overturns
So easily. Come with no sharp surprise.
A too imperious breath would break this cup
That keeps its vigil fire for April's eyes.

—BRADFORD WHITE

WE DEAL IN BEAUTY. Because poets have extolled it, because it refuses to be squeezed into any especial category, Beauty is believed to be so evasive a quality that one should not count on it. The budget books designed for keeping household accounts have no column for beauty nor can a salesman go out with mere Beauty as his goods. And yet month after month we go on dealing in Beauty, page after page of it. Month after month of selling spiritual satisfaction, whether it be the Beauty of a well-ordered garden or the Beauty of a well-burnished copper kitchen pot. In the clamor that is being made about "Service" it is well to stop and listen for the still, small voice of Beauty.

GARDENER'S PRAYER

Grant me this prayer, oh Lord!
That when my eyelids close
In last long sleep,
I may awake
To find my hand upon a garden gate,
And, passing through,
Feel in my face
The scent of Mignonette.

To wander down a garden path
Bordered with those dear growing things
I loved so well in life—
The simple, homely flowers—
Gay Zinnias, tall Phlox, and Marigold;
And, bending for the perfume from a Rose,
To drop upon my knees
Before unfolding beauty of white Violets.

There could I rest content,
My trowel in my hand.

—NANCY ALLEN

HERMITTS FOR HIRE. In 18th Century England, when everyone went in for romantic gardens, it was quite common to have a hermitage on your place, and if you were really swank you hired a live hermit to live in it. In the reign of George III, for example, the Hon. Charles Hamilton, on his place, Pain's Hill, near Cobham in Surrey, built a log hermitage and advertised for a hermit. He was provided with a Bible, glasses, a mat for bed, a hassock for pillow, an hour glass for time-piece and food from the house. He was to wear a robe, never shave or go beyond the grounds and never speak to the servants. If he held the job seven years, he was to be paid 700 guineas. There was only one aspirant, and he lasted three weeks.

On another place the neighbors complained that a hermit's life was cruel and the garden owner had to substitute a dummy. On still another, the hermit was dismissed for getting too familiar with one of the milkmaids. But this is no place to speak of that.

After all, we think we won't have any hermitages or hermits around our country place.

WHITE GARDENS. The popularity of white, which has kept the manufacturers and decorators busy this past year, is now appearing in the garden. We have all-white porches and all-white flowers on them. An all-white garden is not difficult to make. Thus the tides change. Only a few years ago and everyone was trying to make all-blue gardens. Farther back in this issue our gardening scouts have set down a number of white trees, shrubs, bulbs, annuals and perennials from which you may make your selection.

A ROSE FOR MR. WILLIAMS. New York City has recently honored William Henry Williams for the work he has done in the past year in behalf of the city's park system. New York and other large cities have literally to fight for the open green spaces that belong to the people. All manner of encroachments threaten these areas and watchful citizens must guard them. Mr. Williams has succeeded in making city fathers park-minded. His example may well be followed by others.

AL FRESCO FURNITURE. We've come a long, long way from the old porch rocker. The ingenuity of designers and manufacturers of terrace, porch and garden furniture has never been expended so lavishly as this spring. Modern in their aspects and materials, these new lines offer temptations that scarcely can be resisted. We venture to prophesy that porches and terraces will become the most fashionable part of the house this summer.

And yet, there are times when, having gazed in appreciative amazement at these new marvels of reed and cane and colorful sailcloth and feather-light aluminum, we hanker for an old front porch and an old rocker. That front porch to which a thatch of vines or a flower box gave privacy. There the rockers stood in a dignified line, like straight-backed, respectable ladies. Now and then they bent before the summer breeze and flapped their tidies.

HORTICULTURAL HINT. To the uninitiated, a well-kept lawn is a thing of beauty—and that's that. Little does such a beholder realize the careful preparation, the periodical feeding, the hours of patient labor, that lie behind that sweep of greensward. Least of all, perhaps, does he sense the importance of a thorough early spring rolling to compact the soil and firm the root masses after the stress and strain of winter's frosts. Such attention bears importantly on subsequent smoothness and uniform texture.



BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

The garden's yield when spring and summer meet

The Lilac line-up for gardens great and small

By John C. Wister

"COME down to Kew in Lilac Time," that beautiful poem of Alfred Noyes', has had a curious effect on horticulture. Many thousands of persons have visited Kew after reading it and enjoyed there the beauty of the spring among the trees, flowers and birds. But to American gardeners (many of whom are supersensitive on the subject of our relatively unfavorable climate for some plants), it has had an effect its author never intended, namely to create the impression that to see Lilacs at their finest one must visit Kew. This impression comes from the American habit of reading headlines. Many who have not read the poem assume Mr. Noyes wants us to visit Kew in Lilac time in order to see Lilacs. Far from it. He isn't concerned with Lilacs at all but with the nightingale, the throstle, the linnet and other birds. As a matter of fact, the poem was written for ornithologists, not horticulturists.

Yet thousands of Americans have sighed because they could not have Lilacs like those at Kew, mentally classifying Lilacs with Roses, Rhododendrons, Saxifrages and other plants in which the English excel. The truth is that our cold winters and hot dry summers are exactly what Lilacs like best. The Londoner cannot find at Kew any Lilacs to compare with those in Highland Park, Rochester; in the Arnold Arboretum; or in the Long Island collection of Mr. T. A. Havemeyer, President of The Horticultural Society of New York.

America—from Maine to Virginia and west to the Rockies—is the Lilac paradise. Cannot the people of this huge rectangle forget the disadvantages of extremes of temperatures upon some plants and boast instead that these same extremes make it possible for them to grow Lilacs unequalled anywhere else in the world? What unexpected joys await thousands of American gardeners who know Lilacs only casually!

Even with the casual attention we have given it, the Lilac is the oldest and best



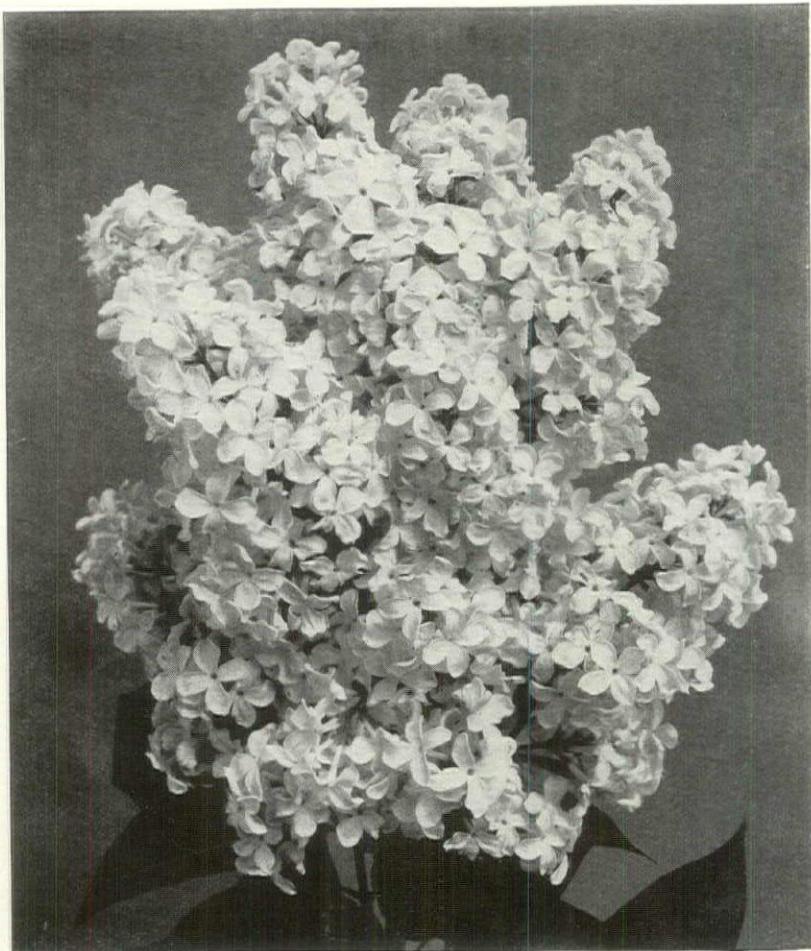
JOHN WISTER, author of *Lilac Culture* and other books of marked gardening importance, is Secretary of the Pennsylvania Horticultural Society and a widely known lecturer and contributor to the garden press. His present article represents judgments based on long personal experience.

The sketches on this page, by Pierre Brissaud, show four Lilac types: upper left, *villosa*; upper right, *pubescens*; center, *reflexa*; bottom, *persica*. In the color photograph of freshly cut branches on the opposite page, the flower holders are all from Yamanaka

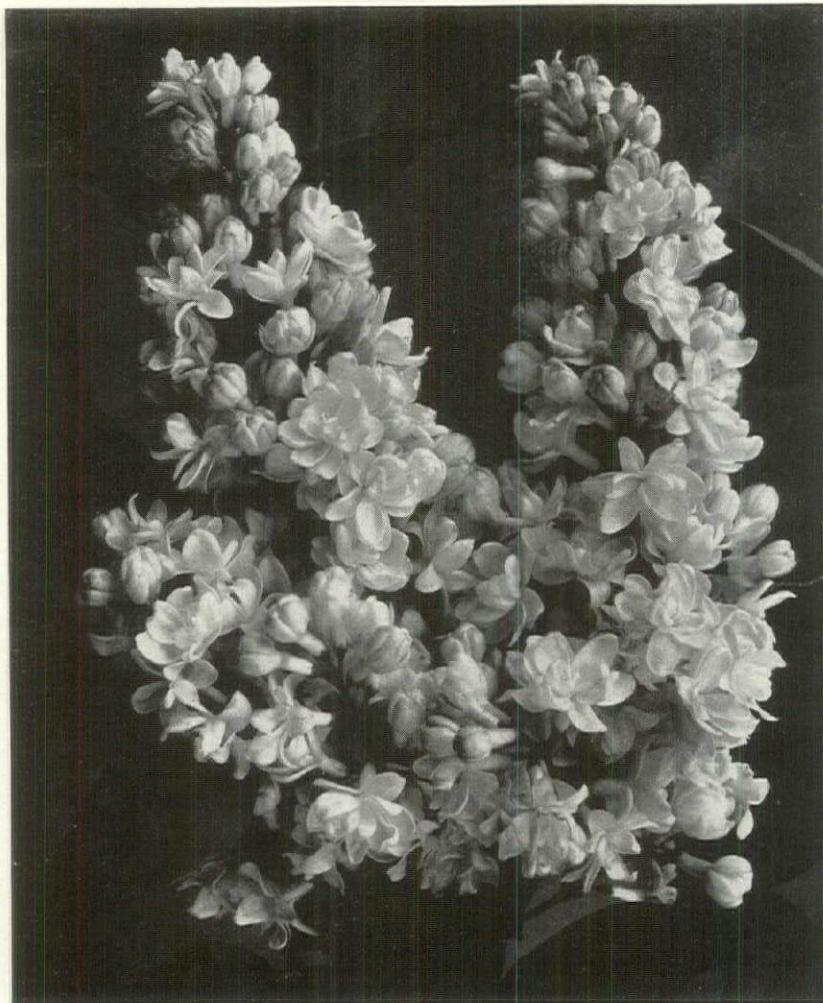
loved American shrub. Some believe it was brought to this country as early as 1652, but this cannot be proved, for the first authentic record is that in Thomas Jefferson's note book under date of April 2, 1767. Today we have available Lilacs such as Thomas Jefferson never dreamed of. To the natural beauty of the wild plant, new colors, greater size, finer form and longer season have been added.

For the readers of House & Garden I want to review briefly a few of the best Lilacs that are available in American nurseries at reasonable prices. Let me comment first on the wild types from various parts of the world. The one best known is the common Lilac, *Syringa vulgaris*, which comes from the Mountains of Bulgaria and adjacent countries, and was sent to Northern Europe in the 16th Century. Well known also is the Persian Lilac, *Syringa persica*, now believed to be a native of China, which was brought to Persia by man as early as the 12th or 13th Century. It is a graceful, featherly shrub. Most of the other species are Chinese and of much more recent garden introduction. The best known is *Syringa villosa* which is distinctly later in flower. Not as well known but much more beautiful is *Syringa pubescens*, a most graceful shrub growing ten or twelve feet in height and having exceedingly fragrant small pale bluish flowers. These species are enough for the ordinary gardener or one with limited space. For those with greater space, or ambition, I can recommend *S. reflexa*, the only species with pendulous flowers, *S. komarovii*, *S. wolfii*, *S. meyeri* and *S. amurensis japonica*, the Tree Lilac. To explore much further is to leave horticulture and delve into botany.

Now we must come back to the modern Lilac varieties. What a relief it is to know that after a period of relative scarcity they are now available in American nurseries in quantity and at reasonable



MONT BLANC



JEANNE D'ARC

prices. Two types of plants are commonly sold—own root cutting grown plants which are produced rather slowly and therefore should command a higher price, and plants grafted on Privet which is an easier, quicker and therefore cheaper process. Opinion concerning the merits and demerits of the two processes will probably always be divided and that very fact probably proves that there is much to be said for each. I prefer own root plants when they are available in the varieties I want, but having made up my mind what varieties I do want I would rather take Privet grafted plants than substitute different varieties. In other words, I have no hysterical faith in one method and consequently hysterical fear of another. Gardening, like many other American activities, has been too much ruled by hysterics in the past. Much depends on the methods of grafting, the relative length of the cion, the depth of planting, etc. I do not under any circumstances want plants grafted on Lilac as the suckers are especially hard to distinguish and control.

So much for type of plants, I advise buying small plants, two to three feet rather than larger because they are cheaper and easier to handle. Heavy plants five or six feet or over should be moved with a ball of earth. In all but the most severe northern climates I prefer fall planting but spring planting is safe anywhere if done early before growth starts. Lilacs will grow in practically any soil but if you are a real gardener and want real results, give them the best soil you have. They will repay you with finer flowers. I believe in feeding and feeding heavily every spring. Use manure if you can get it, or a well balanced commercial fertilizer.

Prune enough to keep the plants shapely and fairly open. Unpruned plants develop a forest of twigs and relatively fewer flowers. Some prune to one central trunk or to two or three stems. I much prefer a bush with a dozen or more strong stems rising from the soil and prefer from time to time to cut one or more of these entirely to the ground in order to make room for the younger canes.

Remember also that Lilacs, while comparatively free from serious pests, are not immune from troubles. Scale insects are present often enough to make desirable a winter lime-sulphur or oil spray, and borers may turn up with little warning and need cutting out with knife or wire or gassing with carbon bisulphide.

Let me now consider first, the indispensable old varieties that any good nurseryman should be able to supply. If your fa-



CONGO

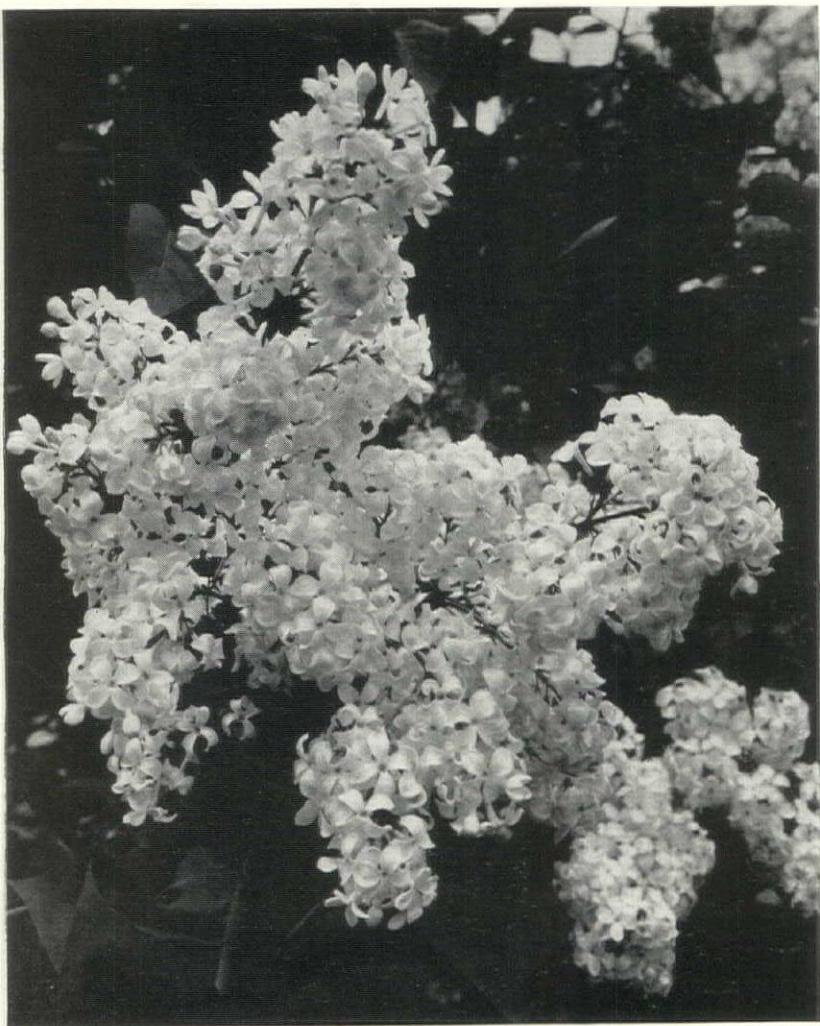
FOUR of today's leading Lilac varieties are shown on these pages. Mont Blanc, although it has been in commerce for eighteen years, Mr. Wister considers to be one of the best single whites; the other is Vestale, shown below. White Lilacs tend to give life to other colors

AMONG the pure white double-flowered varieties, Jeanne d'Arc is a recognized leader—unquestionably one of the best. In the shades ranging from reddish to purple, personal preference must determine the choice from a long and excellent list which includes Congo, at left

vorite nurseryman does not have them, why don't you try to shame him into growing them by protesting that he can't be a very good nurseryman?

The first to bloom are the early hybrids which come nearly ten days ahead of the common Lilac. Lemoine raised these and introduced them into commerce about 1911 and they have proved valuable not only for earliness but for their unusually rapid growth. Only a few kinds need be mentioned as they do not vary greatly in color, which is on the pink side of Lilac. Lamartine, Berryer, Louvois and Necker are among the best.

In the later flowering group you want, of course, the old common purple Lilac, *Syringa vulgaris*, the type. Let the experts rave about the new kinds all they like. Be broadminded enough to let them say (if they wish to) that the common Lilac is no longer worth growing. But don't believe them. It is worth growing; I am sure of that. In fact I am sure it always will be worth growing. It fills all the requirements of a sturdy, vigorous, strong growing shrub, tolerant of many different conditions of soil, situation and climate, and it bears freely and faithfully year after year lovely and fragrant flowers. What more can we properly ask than this? What matter it if newer varieties have larger flowers? Size isn't everything—(Continued on page 84)



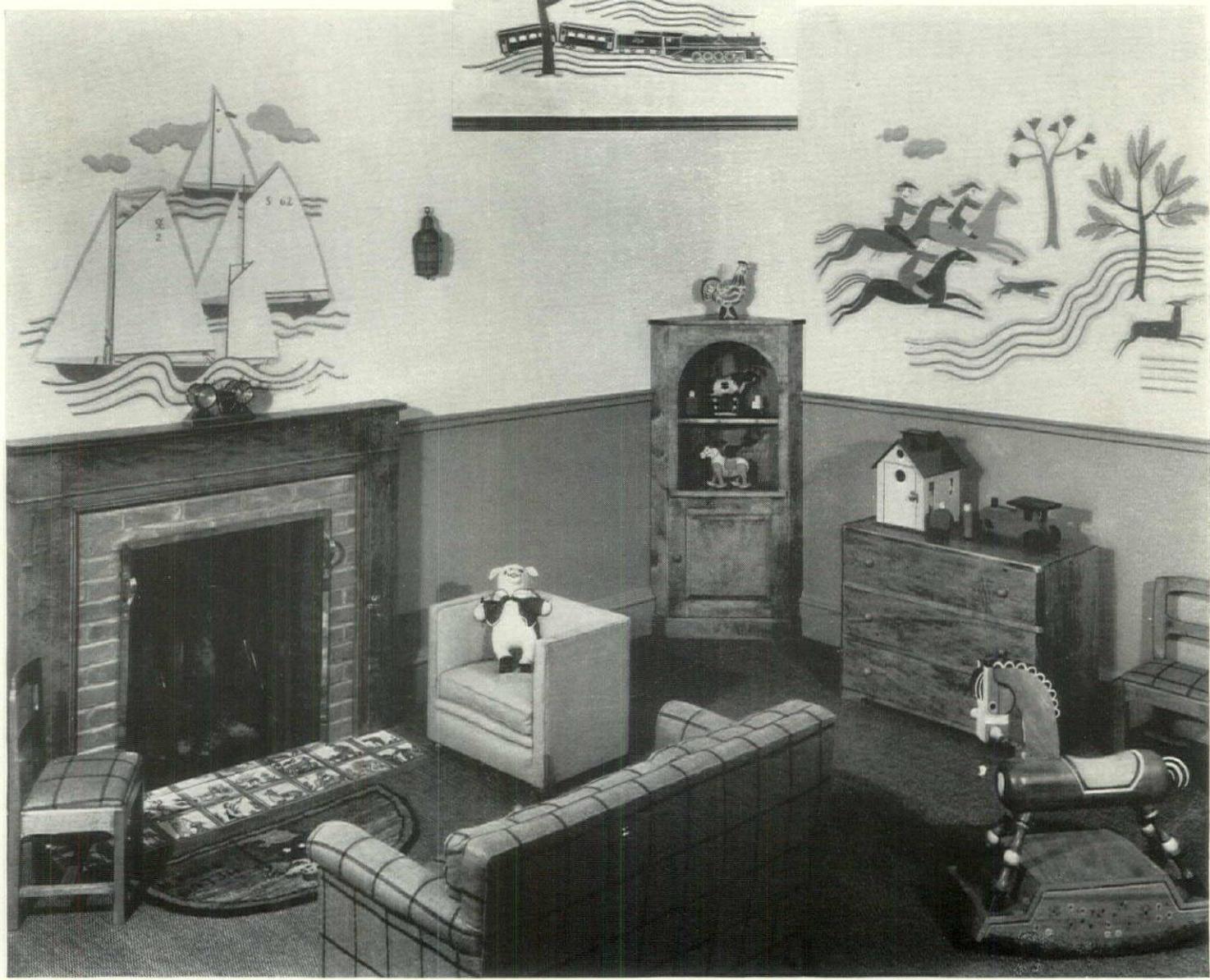
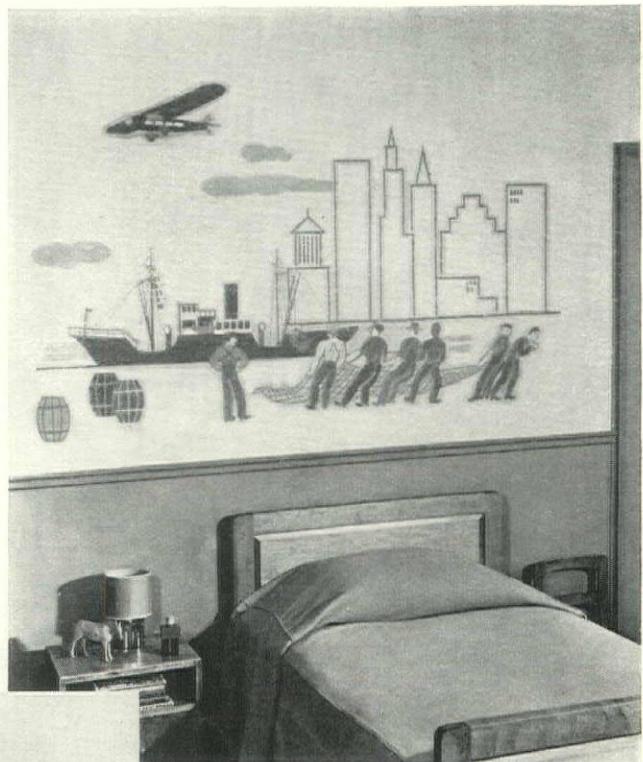
VESTALE

Brave adventure on all four walls

THE walls in a little boy's room tell an exciting tale of sails and ships, of flight by air, land and sea. These stimulating murals designed by Adrienne Adams are painted in soft grays and blues, with touches of rose-red, on white above a high dado in greenish blue.

Well-designed child-size furniture is of sturdy maple. Rose-red and blue plaid linen makes the curtains and covers the sofa; the bedspread is a grayed chartreuse rough-textured material, and the rug a washable, two-tone woven wool in red and beige.

This room and the little girl's on the facing page are in the home of Mrs. Allan J. McIntosh at Port Washington, L. I. Childhood, Inc., the decorators



NYHOLM - PHILLIPS



Living in the land of Mother Goose

PICTURE book walls, with one's favorite friends from Mother Goose painted in whites, grays and dull pink on pale pink; white furniture with pink stripings, rough white fabrics on chairs—a perfect child's room. Adrienne Adams, artist

Do you remember when your best dress, fluffy and white, was worn over a colored slip, with an enormous sash? Such a frock inspired the curtains of white organdy over pink taffeta, with a pink bow. Childhood, Inc., decorators

Lovely ladies in ancient gardens



A STRANGER coming to America for the first time—a stranger interested in gardens—would doubtless be struck by the marked feminist character of gardening in this country. Whereas in France, England, Germany and Japan gardening is mainly in the hands of men, here it appears to be in the hands of women. To be a member of a garden club is part of the essential social equipment of countless women, and to show an intelligent interest in plants and their growth is a hobby that women are riding with grace and distinction.

This condition is natural. Women were the first gardeners. In the dim, primitive days of the race, they were the ones who went out with digging sticks and rooted up tubers and collected grains and berries to fill the hungry male should he come home empty-handed from the chase. They were the ones who first sowed seeds and cared for the plants that sprung up and cached away the surplus harvest against the lean days of winter.

From that distant beginning down to our own times gardening has always displayed feminist aspects, and it is well for us that it did.

Consider, for example, the feminine interest in botany that appeared during the early years of the past century. It begins with Elizabeth Blackwell drawing the illustrations for an herbal that she might buy her husband out of the debtor's jail. It passed on to Lady Charlotte Murray writing of the British garden and Mrs. Moriarty setting forth her ideas on growing flowers under glass. It included such women as Jane Webb Loudon and Louise Ann Twamley. In the first half of the last century English women alone wrote no fewer than fifty-seven books on botany and gardening. Many who did not write made the illustrations. No lovelier pictures of Roses exist than those the Queen Anne Street drawing teacher, Mary Lawrence, made. No more exact botanic studies have been produced than those the invalid Anne Pratt drew for her various books.

This feminist movement in the garden world was not so apparent in those years because women were unorganized. Once they had assembled their forces under the aegis of the garden club, their power loomed very large indeed.

AND yet gardening has never been without its men enthusiasts. If they did nothing more, they paid for the gardens that women desired. If you doubt this, listen to the tale of three lovely ladies in ancient gardens.

Nebuchadnezzar it is said, succumbed to the beauty of a Median girl from the hills and took her for wife, and brought her down to his palace by the riverside in the flatlands, and there installed her. For a time all went well. She was blissfully happy with the regal splendor that surrounded her—fine raiment and rich food in abundance and servants at her beck and call. Gradually she began to weary of them, how-

ever, and homesickness drew the laughter from her eyes. Her lord and master, noticing that she had lost spirit, sought the reason for her sadness. Finally he wormed it out of her. She had been born and bred in the hills, she explained, and now she was obliged to live on a dull, flat plain. Hill-born people are ahungered for them when away from their tree-clad slopes. Thereupon, to quiet her sniveling, Nebuchadnezzar promised that he would make her such a garden with trees on slopes that she would never again be homesick for her hills. That, if legend can be believed, is why he built the hanging gardens of Babylon.

One March morning Rumaykiyya of the gazelle eyes was standing by the window in the palace at Cordova. Her husband happened to pass and noticed that she was dissolved in tears. When he asked why she was crying, she told him to look at yonder hill. Snow had fallen during the night and it covered the dun soil with a pearly blanket. She had never seen snow before and she wept for the sheer beauty of it. Thereupon, being deeply in love with her, Mutamid promised that every spring she would see that hillside covered with snow. So he had it planted thickly with Almond trees, and each March thereafter the dark earth was blanketed with a snow-fall of petals.

Then there was the lovely lady Yokiki. Mistress to the Emperor Genso she was, in the ancient days of China. Never a wish but he fulfilled it for her. She wished always to smell sweet fragrances when she stepped out onto her balcony, so he had the balcony built of camphor and sandalwood. So dainty were her feet that she wished never to set them on the crude earth. Genso ordered that whenever she walked, the garden path should be carpeted with flower petals.

HEIGH-HO! What women! We do not know what became of Nebuchadnezzar's Median bride or what was the end of Rumaykiyya. The extravagances of Yokiki so enraged the people that the soldiers slew her. So it happened again many centuries afterward. One year Marie Antoinette is playing at dairy maid in her hamlet at Versailles; the next she is being hauled in the tumbrel toward the guillotine. Men footed the first bill and women paid the last. Elizabeth Blackwell succeeds, after making many flower drawings, in having her husband released from prison, whereupon he got himself into all manner of messes and finally lays his head on a Swedish executioner's block. She might well have saved herself the trouble!

So, for better or for worse, women have always been in gardens. Their presence there is nothing new. Some of the world's greatest gardens have been made for their whims.

Such thoughts may console a husband when, in these difficult times, he gallantly signs the check for his wife's garden club dues.

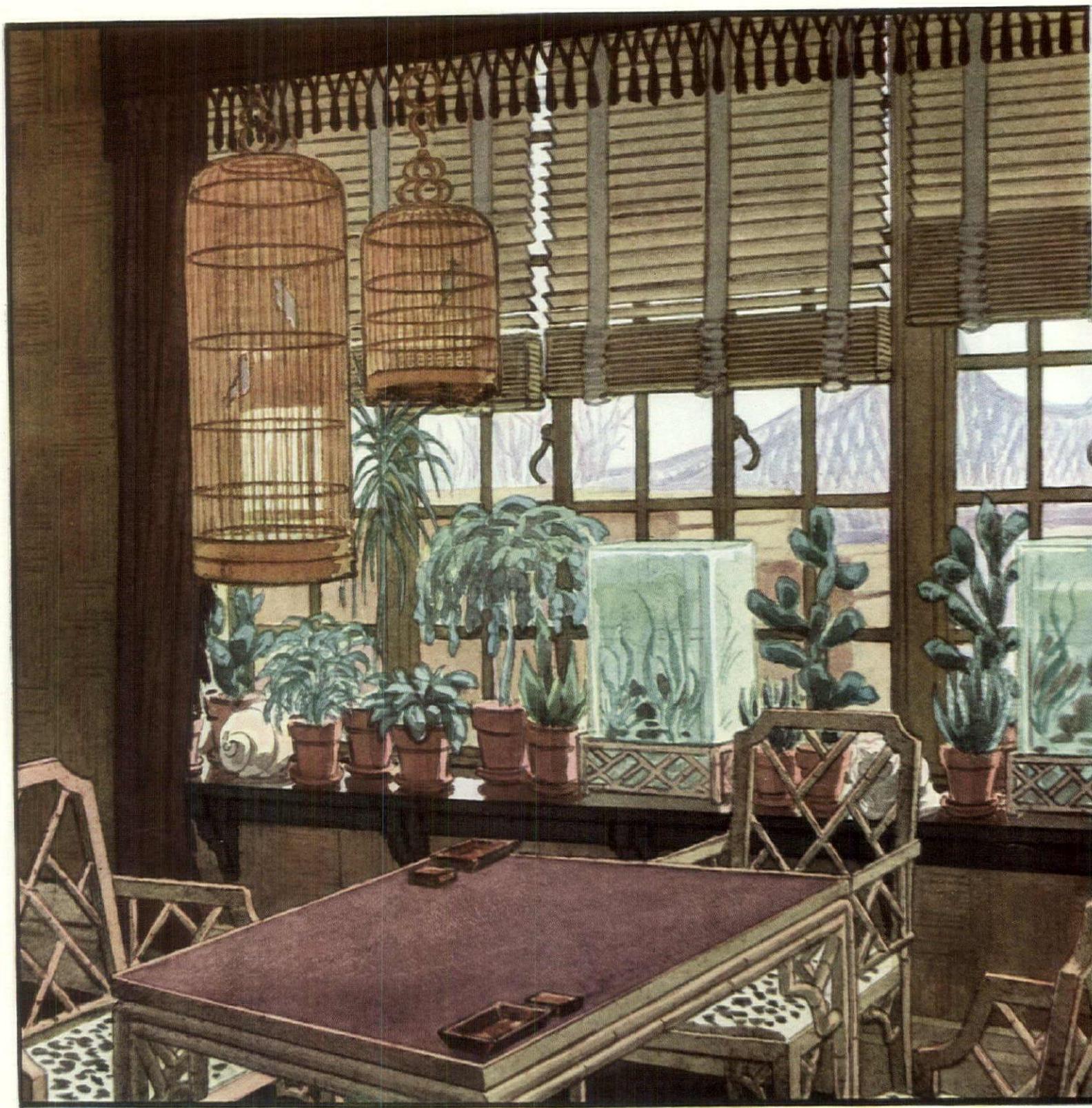
—RICHARDSON WRIGHT



J. V. McCLEES

THERE is that about the calm dignity of weathered boulder steps which fits them pre-eminently to the naturalistic type of garden. Theirs is the quality of honesty, of complete repose, which such a setting demands. They are the products of the true earth, of fires and stresses aeons old, and their mellow friendliness is born of experience far beyond Man's ken. In them, beauty is the heir of age

Granite stairs among the garden's greens



ROOM PORTRAIT BY PIERRE BRISSEAU

**It's the bright bird that
has a place in decoration**

NATURE has done her bit for interior decoration. Rooms have blossomed into gardens, fish are snugly ensconced in bookcases and over-mantels, while the vivid life deep down in tropic seas is responsible for countless entrancing walls and screens. Now birds have their turn. Why not profit by the decorative possibilities of their bright plumage and have a bird room, just as you have a game room or sun

room? Or you might have a combination room—birds and growing plants, or a sun and card room featuring a collection of vivid birds, with a color scheme planned accordingly.

Such a room is found in Mrs. Jay Gould's New York apartment—a sun, card and bird room in one, with rare birds given the place of honor in the wide window. Here the beiges and yellows of bamboo, accented with



brown and black, are excellent background for their plumage. On the black glass window shelf is a fascinating variety of tropical plants and aquaria. Jones and Erwin, decorators.

Birds are again the center of the charming window group at right. This graceful cage surrounded by plants holds blue Parrakeets. It is in a bedroom in Mrs. William Hale Harkness' New York home. Thedlow, decorators.



Trees and shrubs for blended borders

IT is partly the nurseryman's fault, but more largely the owner's, that so many moderate sized places are planted almost exclusively with shrubs. The nurseryman naturally would quite as soon sell several shrubs as one tree. If the owner, himself not having a sufficient knowledge of plant materials and design and failing to engage the services of someone who does, ends up with a shrubbery planting perhaps adequate in extent but wholly lacking in individuality and character, it is both unfair and profitless in consequence to heave verbal bad eggs at the nurseryman.

The root of the trouble lies in the fact that we have got into the habit of thinking of almost all trees as "specimen" subjects. Unless a place is of very generous proportions, only a few individual trees, so placed and spaced as to have nothing else near them, can be accommodated. In this as in so many other garden problems we will do well to take a look at Mother Nature's note-book, and see how she handles them.

The development of the informal type of planting small and moderate sized places—a distinctly American contribution to landscape architecture—has resulted in a more general employment of shrub borders than ever before. This is a step in the right direction, but many such borders are woefully lacking in interest because, notwithstanding variations in color, the plant habits and mass effects of the materials used are too uniform, resulting in a sense of monotony and flatness.

This can easily be corrected by the planting of trees along with the shrubs in the enclosing or background border. An observing glance at any bit of woodsy growth will reveal the fact that Nature draws no line of distinction in the use of trees and shrubs. The humble hedgerow in a farm field or along any road—which has not been so "improved" as to

By F. F. Rockwell

Although Fred Rockwell has been writing for *House & Garden* for twenty-four years, he hasn't a single gray hair. Perhaps that's because his theme is always the rejuvenating one of gardening. Furthermore, he has produced fifteen practical books

be devoid of all beauty—will furnish a lesson in pleasant landscaping that most of us may profitably take to heart. And the attractiveness of such a bit of natural plant arrangement lies largely in the way trees of various sizes are combined with lower, more shrubby forms in a continuous mixed line of loveliness.

If one pauses to analyze a little it is at once evident why trees improve the planting. They increase by at least a hundred percent the variations in composition possible with shrubs alone; they add character and a certain sense of dignity which shrubs alone can never give; they bring in an entire new range of texture values; and, most important of all, they are the source of those shifting lights and shadows, and provide that almost indefinable suggestion of "ceiling," without which no garden close quite achieves its purpose.

With these general considerations in mind, one may well resolve to add trees generously to the shrubbery border, whether it be a new one in the planning, or an old one which somehow or other has never given quite the effect anticipated. Next comes the problem of how to select the trees which will give most satisfaction under the conditions which have to be met.

To begin with, it may be well to define what is meant by a "tree" in the sense in which we are using the word here. While we think of "trees" as being taller than "shrubs," height alone is not a sufficient mark of differentiation: it is more a matter of the norm of growth—the tendency to form a single stem or trunk, with branches spreading therefrom, as against the many-stemmed habit of shrubs.

Trees of a wide range in size and in form may advantageously be employed in the shrub border. It will help greatly in the process of determining what to plant if they are considered in three general groups: tall trees which will far overtop the shrubs, and give shade and a sense of canopy above; trees, tall or small, used for striking contrast in foliage or texture effect; and small trees which will blend with the shrubs, but add variety, interest and character.

As it is this latter group which will be most freely used, especially on grounds of limited dimensions, they may well be discussed first.

Most of these small trees are flowering kinds, but in the shrub border their value is by no means limited to their floral beauty, which should really be a secondary consideration in selecting them for the purpose under discussion.

Of the dozen or more kinds of small trees which are particularly desirable for use in close planting with shrubs, three are of peculiar value because of their more or less horizontal branch growth. These are the Dogwoods, the Hawthorns, and the common Sassafras—a tree, by the way,



GARDEN OF THE MISTRESS WHITNEY, NEW HAVEN



GEORGE H. VAN ANDA

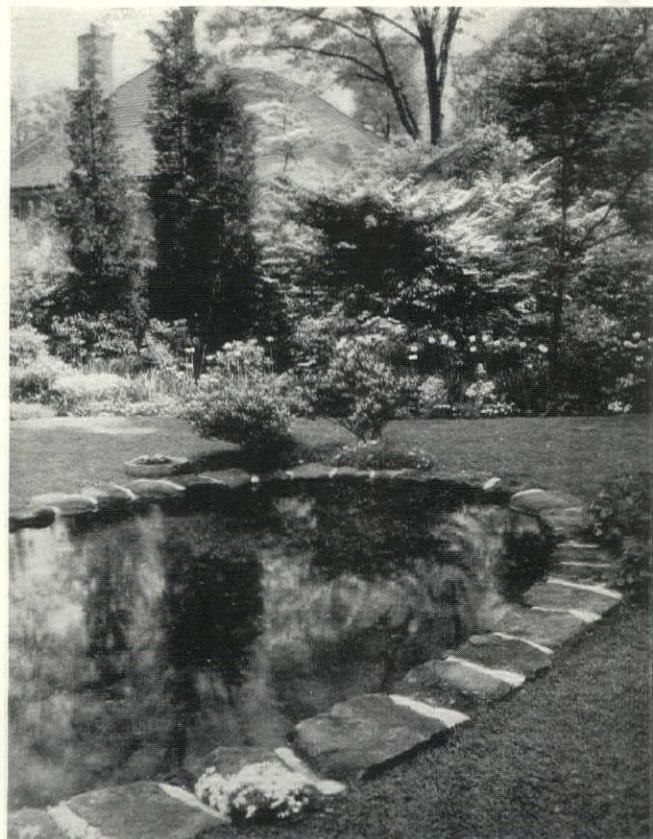
THE WHITNEY GARDEN. ALL GARDENS BY MARIAN C. COFFIN, L. A.

altogether too little appreciated by landscapers and too much neglected by nurserymen, the golden globes of its unfolding leafbuds and flowers in early spring, and its splendid coloring in early autumn entitling it to a much more important place in our planting lists.

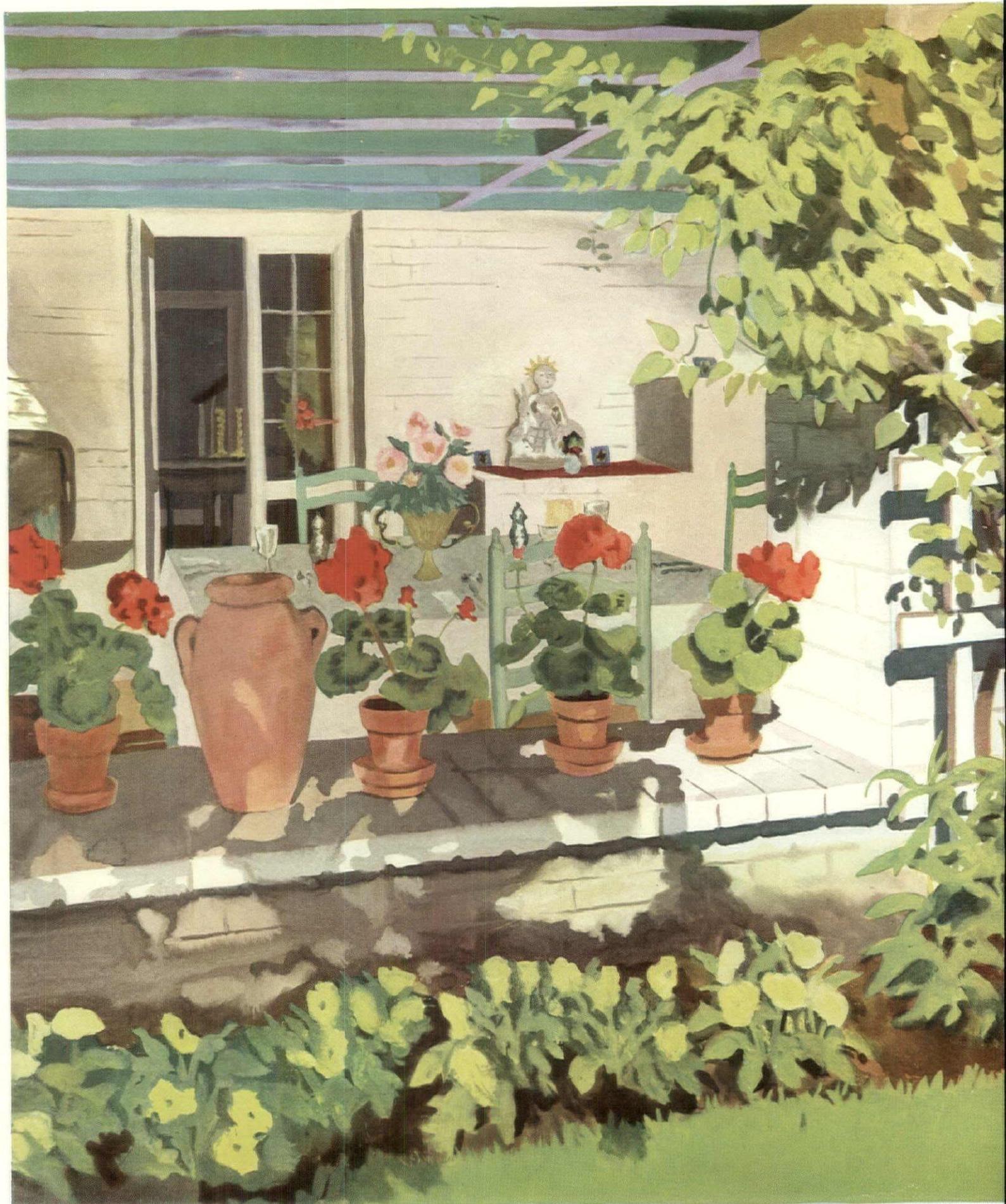
The ornamental fruit trees—Crabs, Cherries and Prunes—which, though one may desire them, it is often difficult to find space for as specimens about the grounds, may be used freely in a continuous boundary planting. The varieties are too numerous to take up in detail here, but they offer a wide selection in height and shape, as well as in color.

Three small trees of unusual flower charm are the Golden Chain (*Laburnum vulgare*); the Silver Bell or Lily-of-the-Valley Tree (*Halesia tetraptera*); and the Smoke Tree (*Rhus cotinus*). These stand out conspicuously as points of accent, and should be located where their beauty will be fully seen—say well to the front of the border on a swelling curve. The Golden Chain, incidentally, will appreciate the protective shelter of surrounding shrubs, as it is sometimes winter injured in exposed positions.

Three other good things for points of accent, during early spring, early summer and early fall, are the Redbuds (*Cercis canadensis* and *C. chinensis*); the Japanese Tree Lilac (*Syringa japonica*); and Althea (*Hibiscus syriacus*). The Chinese Redbud, little known, is considerably more showy than our native species, and of a deeper color. The Japanese Lilac, blooming much later (*Continued on page 88*)



IN HENRY GALPIN'S GARDEN, NEW HAVEN



Rich flower hues refresh the country dining terrace

Rose success begins in the soil and roots

A PROFESSOR once said that a student can get only as much out of college as he is willing to put into it. The same principle applies to Roses, whether one has one bed of them, a garden, or a complete rosarium. On the other hand, it may be said that, contrary to many beliefs, Roses can easily be grown anywhere in the United States, as long as we find a layer of earth. Without resorting to magic this can be accomplished, provided we are willing to make it possible for Roses to live in our garden.

Let us, for a moment, analyze this layer of earth which makes it possible for us to enjoy the beauty of flowers, as well as the prosaic food it provides so generously.

ON the surface, we have the well-known quantity of topsoil. This term is self explanatory, and automatically denominates the lower stratum as subsoil. Ever since home gardening has been widely practiced a mythical value has been placed upon topsoil. It is cherished like the pupil of one's eye, because of its darker color, its being easier to work, its lighter character and for many more reasons of no greater value. We don't stop to realize that topsoil is darker just because it has been exposed to light and the elements, and of lighter construction because cultivation has taken a great deal of its organic substance away. Often this supposedly best layer of earth commonly called topsoil has been cultivated to a point of exhaustion for many decades gone by, and still we expect everything from it. The possibility of finding new and vigorous soil still exists, but we must look for it in a different direction—downward.

The value of subsoil is generally and quite erroneously underestimated. Whatever the qualities of subsoil, it is necessary, if for nothing more than to act as a reservoir of surplus water. Upon closer examination and carefully made tests, we will discover that this lower stratum has many qualities never expected.

First of all, it is still in its prime condition as to organic density. It also contains fertility, because rain carries all surplus down, and whatever is not used up by plants is stored in the subsoil, as water

As Mr. Payne's brush so well suggests on the opposite page, the informal dining terrace is a place for abundant flower color. In the early season, yellow Pansies and red Geraniums are excellent. Later, reliance may well be placed on lighter colors. Pot grown plants are often advisable because of their easy replacement

is pure when it evaporates from the earth.

We will, therefore, transpose these layers of soil, an operation that is called soil preparation. In so doing we also create a filter, encourage capillary action, and of course break up an inevitable hard shell which is to be found sometimes as close as six inches below the surface.

There are three necessary natural agents which make Roses as well as any other plants grow: sunshine, air and water. The agent we are concerned with when preparing soil is of course rain.

How often do we hear people complain of drought after only a few days of sunshine? Yet we cannot escape the fact that constantly the same quantity of water exists in or around the earth. Automatically we must reach the conclusion, that since Nature provides the necessary amount of water, we are failing to avail ourselves of it.

In order for Nature's watering system to function, we must make possible capillary action in the soil. In plain words, this phrase means the process of water being stored in the lower stratum of the earth, subject to withdrawal on demand through the heat producing qualities of the sun.

Experiments have proved that Roses thrive equally well on water which is supplied in the form of rain or on moisture passing the root system on its way back into the atmosphere.

Sunshine draws heavily on moisture. If this moisture is not supplied in a major quantity by the earth, its proper source, it must come from somewhere else. The next best source of supply is plants.

EVAPORATION on plants through leaves is a process that need not be explained, but when evaporation is intensive, and the supply is brought down to a minimum, the very structure of the Rose plant is undermined. The inside structure of the leaves becomes flabby and if rain again brings a full supply of water these leaves are no longer in a condition to handle the supply. Thus they become subject to fungus diseases, to say nothing of many of the leaves falling at a time when foliage should be at its best.

With an adequate water supply, on the other hand, your Rose plants are placed in a position to offer you more joy than you ever dreamed of obtaining. Water is the only medium of movement for all the nourishment which makes for plant growth and health. Thus, through constant supply of nourishment, Roses will maintain their natural vigor even in the hottest periods of the year. Such a condition will permit

By August P. Tharin

them to build and maintain a resistance so often lacking in American Roses.

Lime is absolutely necessary, and where it is not contained in the soil by natural deposits, it must be supplied at a rate of $1\frac{1}{2}$ pounds per square yard at the time when the soil is prepared, and at the rate of nine ounces per square yard every two years thereafter.

If the soil is sandy it will need organic matter to increase its density. To obtain this we mix in a good quantity of cow manure, or kitchen refuse of any kind, excepting of course, refuse which will not decay. As long as there is some earth present in the soil combination to give the prospective Rose garden a foundation to which the newly added substance may cling until it has completely turned into earth, we can reclaim almost any piece of land for Rose purposes.

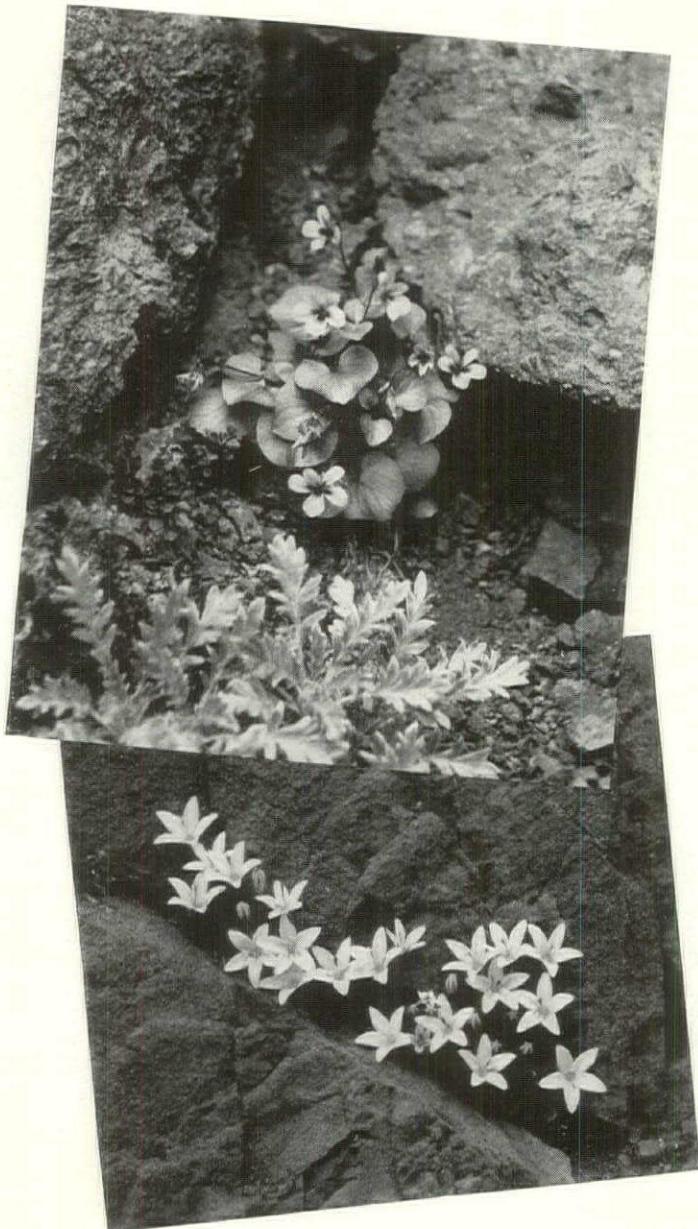
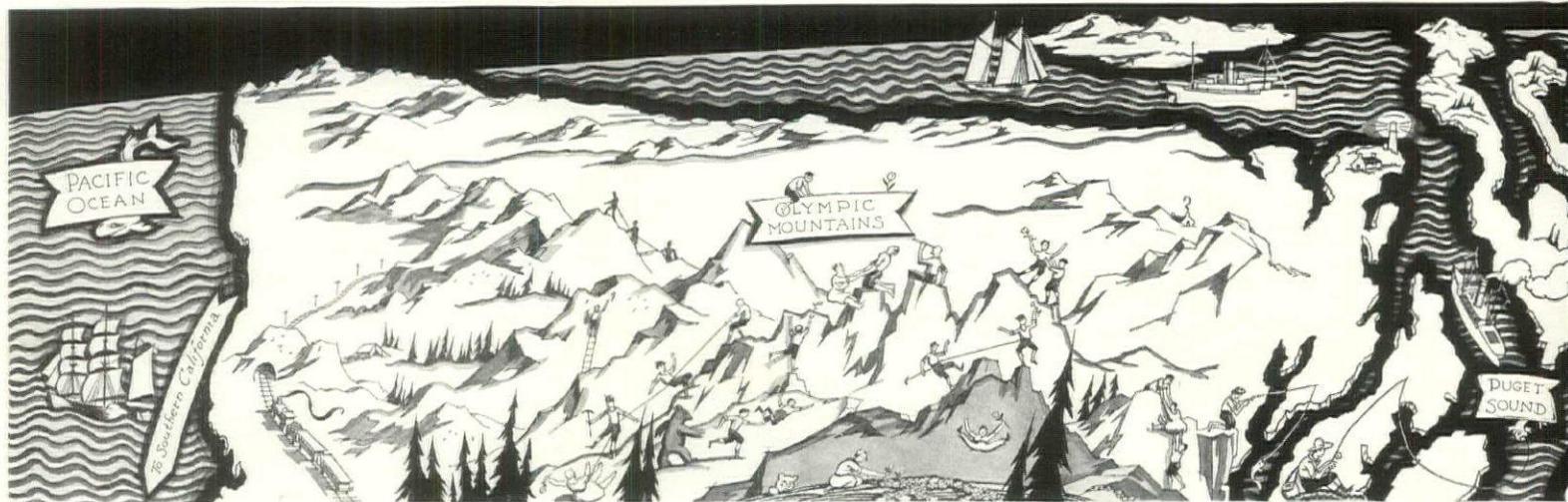
Clay-like soil, on the other hand, can be made several degrees looser so as to achieve medium density. This is accomplished by mixing in some loose matter like horse manure, turf, or peatmoss, and if necessary some sand. The use of all these agents must cease just as soon as the proper medium has been reached, since continued application would automatically continue the effect too far.

While the root system of Roses generally extends only eighteen or twenty inches downward, the ground must be broken to a depth of three feet in order to permit capillary action, filter and water storage. This capillary action comes into existence automatically through the breaking of the hard shell. A filter is created by mixing in stable manure. This form of manure will create channels of a different density, which will permit water to travel both in a downward direction for storage and upward for evaporation.

Transposing of the various layers of soil is accomplished thus:

In order to reach a clear understanding we number the layers from the surface downward in their original relationship. The first foot is layer No. 1, the second is No. 2, the third is No. 3. In their new order layer No. 1 becomes layer No. 3, layer No. 3 becomes layer No. 2, and layer No. 2 becomes layer No. 1. The reasons for this procedure are as follows:

Since old layer (Continued on page 78)



Two of the High Olympics' greatest flower treasures are here photographed by Dr. Gabrielson. The upper picture shows *Viola flettii*, a true rock Violet with large blossoms of a peculiar purple shade. The lower photograph is of *Campanula piperi*, the star of all the alpine Bellflower group.

Plants from the High Olympics in

THAT jagged skyline against the western horizon viewed from the waters of Puget Sound, is a land set apart. Bounded on the west by the storm-tossed waters of the Pacific, on the north and east by the hurrying tides of the Straits of San Juan de Fuca and Hoods Canal, the Olympic Peninsula has a landward connection only to the south where the Coast Range shrinks from the towering Olympics to a low mass of rolling hills.

Abundantly watered, the lower slopes are covered with the heaviest forests to be found anywhere on the Pacific Coast. These dark woodlands are thickly undergrown with a tangled jungle of Devil's Club, Vine Maple, Ferns, Rhododendron and other undergrowth, threading through a maze of decaying logs, the remnants of forest giants of long ago. Peculiarly enough, the northeast face, protected from the rain-bearing southwesterly winds by the massive heart of the range, is comparatively dry and resembles somewhat the eastern slopes of the Cascades.

Above these somber forests, whose gloomy depths never see the sun, are the great dark conglomerate and granite cliffs, born of ancient convulsions and torn and furrowed by the fingers of the frost and weather giants into a mass of jagged peaks and crests, until traveling among them is a slow and laborious progress. Dominating the entire mass is the great bulk of Mt. Olympus itself, on whose hoary flanks, scored and scarred by the living glaciers still present, are to be found the headwaters of the major streams of the peninsula. These streams have carved tortuous canyons through the labyrinth of peaks which form the present skyline.

There are no roads into this territory, which is perhaps one reason why it calls so irresistibly to any lover of the out-of-doors. It is one of the largest and least known of the primitive areas remaining in Continental United States and has been visited by comparatively few people save those who make their homes near its foothills. It furnishes a refuge for the greatest remaining herd of Roosevelt Elk, a distinct form, formerly found throughout the Coast Range. Mountain lions, too, love those forest-clad slopes and ply their ancient elk-killing trade as a means of livelihood. The lower slopes are thickly honeycombed with the tunnels and workings of the mountain beaver, a curiously primitive tailless rodent survivor of the time when the earth was young. He is a strange



the far Northwest · By Ira N. Gabrielson

animal of strange tastes living, among other things, on Cedar twigs and Bracken Fern stalks, a diet at which even a goat curls the well-known lip of scorn.

This rain-washed land is a fascinating place to a plant lover, as well as to those interested in animal life. About the base, Rhododendrons and native Spiraeas grow luxuriantly, banking the roads and trails in color during the season. In every clearing the tall spires of the Foxglove, a foreigner which has enthusiastically adapted itself to alien conditions, glow against the dark background of Cedar and Spruce.

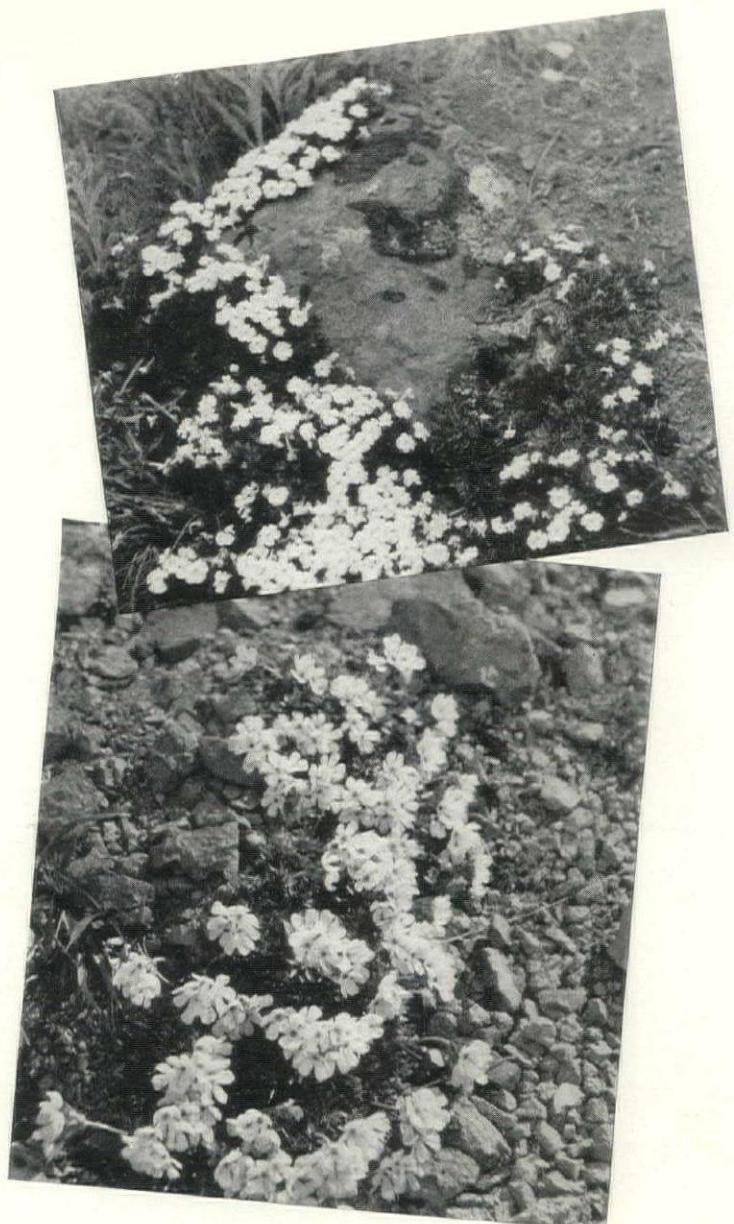
Along the lower trails the banks are covered for rods with unbroken sheets of the dainty Twinflower (*Linnaea borealis*), which blooms so profusely in this land that it fills the air with the elusive fragrance of its myriads of elfin pink bells. Along these same trails the Creeping Dogwood grows in unsurpassed profusion and perfection. Scattered through the woodlands along the tumbling streams, which head far back in the perpetual snow, are Pyrolas of several species showing their waxen blossoms in the subdued light. Included in this group is the little single-flowered Pyrola (*Moneses uniflora*), whose pale faces are the most fragrant of all forest flowers.

Every opening along the steep trails that lead into the land of ice and snow and rocky cliffs, the goal of every flower lover, is gay with masses of blue Lupine and the scarlet, spidery blossoms of Aquilegia, nodding in the breeze. The trails lead ever upward through the Fir and Spruce forests until the first rocky outcrops thrust themselves out of the forest. Here the vegetation makes a change, and on these cliffs are to be found the orange-flowered *Sedum oreganum* and the myriad showers of white flowers of *Saxifraga bronchialis*, dancing above stiff green rosettes.

One of the floral wonderlands of the Pacific Northwest is to be found on Mount Angeles, a part of the northern rampart of the range. If one is lucky enough to reach the timberline parks on its ice-carved summits, at the proper season, one will be rewarded by an unsurpassable flower show.

This is, without doubt, the best-known peak in the Olympics, due largely to E. B. Webster of Port Angeles, Dean of the Klahanie Club and Godfather to this part of the vast range. He never tires of this fairylan, with which he became familiar when it was far more inaccessible than at present.

Once timberline is gained on Mount (Continued on page 85)

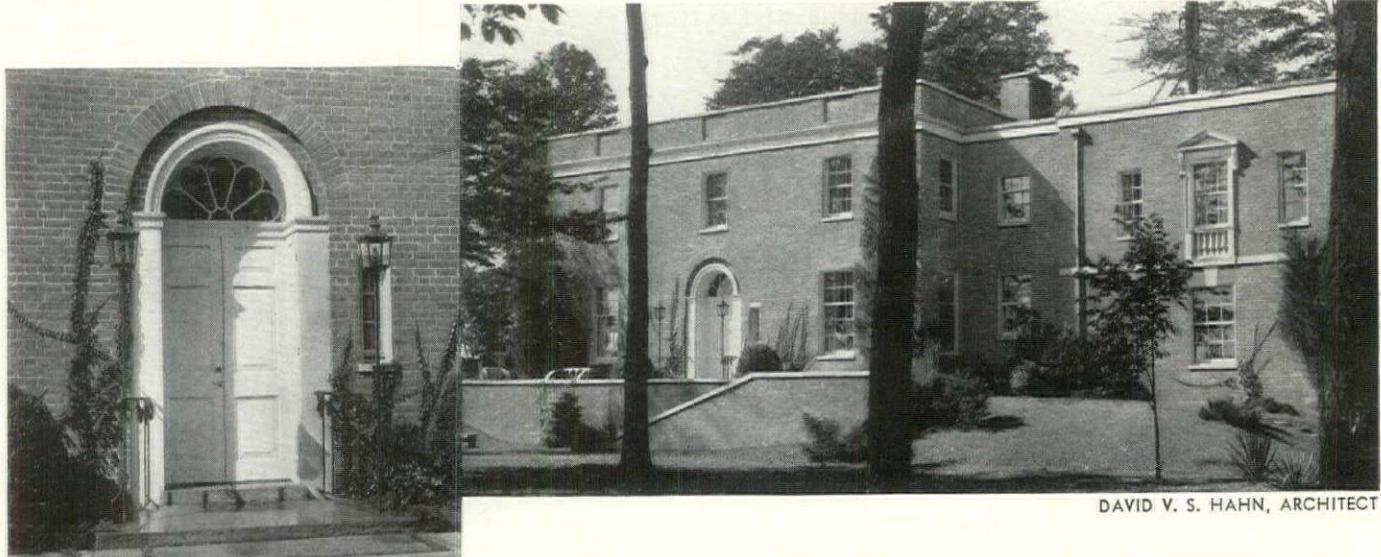
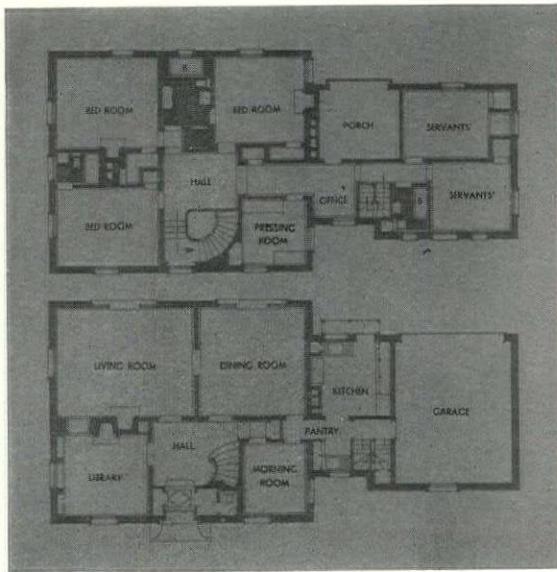


Phlox diffusa, shown in the upper photograph, spreads mats of white and lavender above the timber limits on Mount Angeles and elsewhere in the High Olympics. In this region, too, *Douglasia laevigata* abandons its cliff-loving habit and takes to the moraines. Both photographs by the author

The Regency's classic mode finds fresh favor in Ohio

IN THE Regency home of J. E. La Dow at Mansfield, Ohio, we have a typical example of the current reversion to simple, straightforward styles from the rather picturesque favorites of the near past. Walls are red brick. David V. S. Hahn was the architect

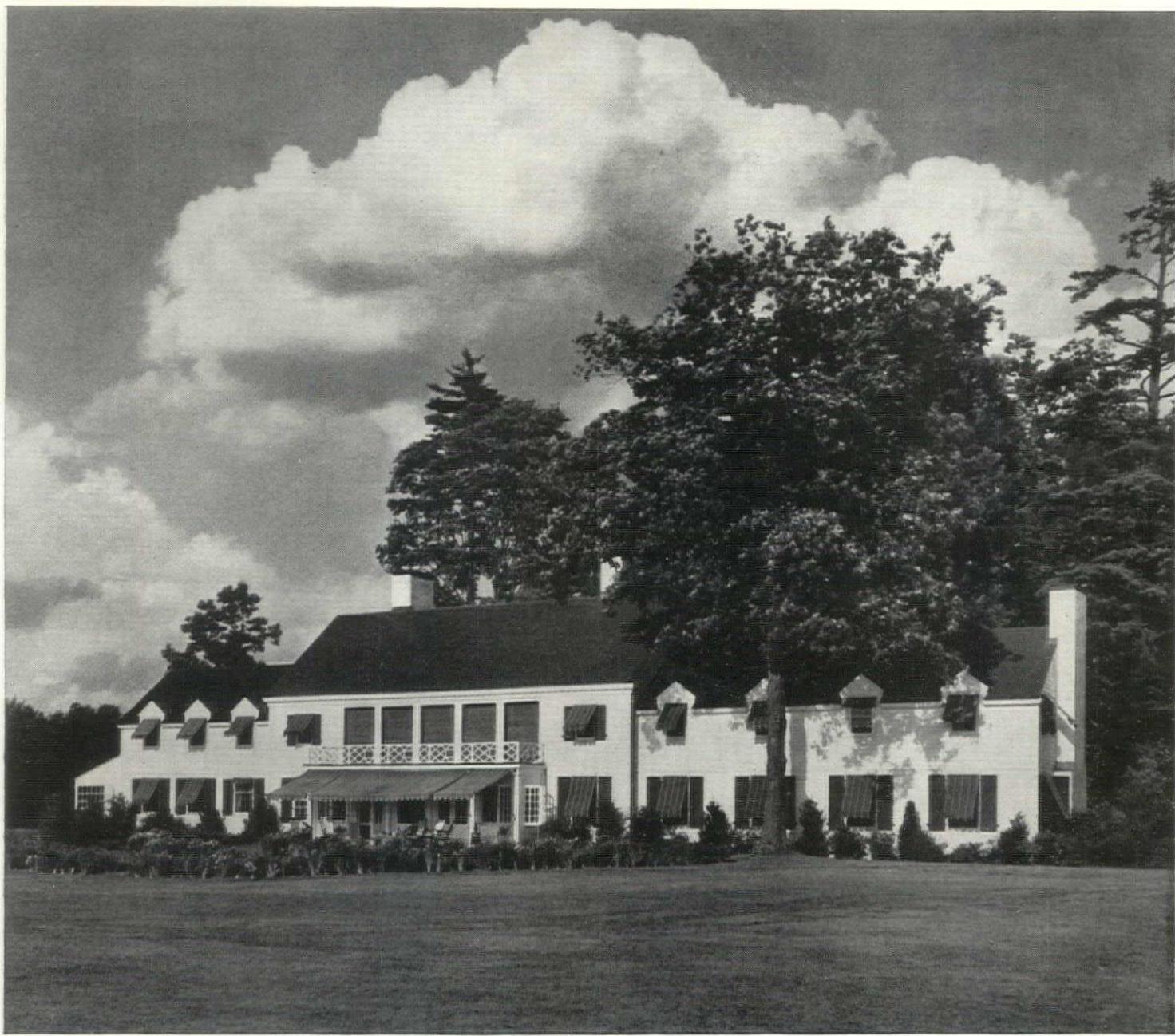
BELOW are two views of the front façade and a close-up of the entrance doorway, showing the characteristic detail. First and second floor plans at right show how the interior is laid out. The second floor provides three master's and two servant's rooms



DAVID V. S. HAHN, ARCHITECT



BUELL'S STUDIO



HAROLD VASSAR, ARCHITECT

The Frederick Johnson House at Saratoga Springs

WHEN you speak of Saratoga Springs, you have to make a distinction, because there are two of them. There's the Saratoga Springs of the past—the tremendous old hotels and their archaic Victorian architecture and furnishings and all the memories that go back to the glittering race days of the 80's. And then there's the new and young Saratoga Springs, with its fresh country houses and lively interest in horses. To the latter group belongs the residence of Frederick Johnson.

Isolated behind a thick grove, the house, of which the entrance door is shown at the right, is cut off from the noise of traffic. Ample approach is

given the front. Its rear façade, shown above, faces a wide lawn, broken only by the semi-circular garden before the house, that stretches out to the distant meadows and hills.

At one end the wing houses the service and at the other the bedrooms. The rear of the main structure has an uncovered second story porch leading off the master bedrooms. Below it is the enclosed living porch which leads to an awninged, flagged terrace bordered by the garden.

The architect was Harold Vassar. The decorations are by Mrs. Johnson, who is the portrait painter, Mary McKinnon. Interiors are shown on the two following pages.



S. H. GOTTSCHO



Setting for a country gentleman



SAMUEL H. GOTTSCHO

OFF the entrance door is the living room, shown at top of page. The fireplace end is paneled with traditional pine. Sidewalls have a scenic paper of old American ports. Window curtains are vermillion chintz and the furniture English mahogany

ONE of the choice pieces in the living room is the large gilt eagle convex mirror, above. The little morning room shown at the left is Victorian, with cream and green wallpaper, green rug, salmon striped sofa and white and gold accessories



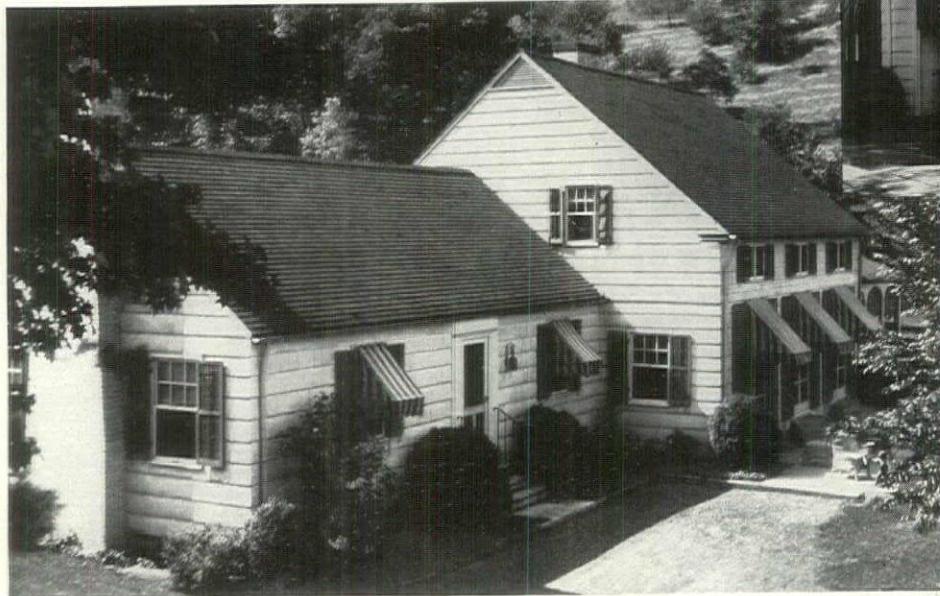
The rooms are pleasantly rural



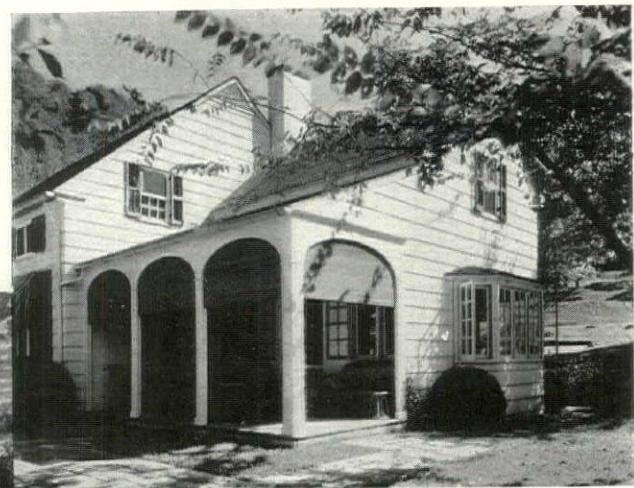
THE garden room, in which breakfast is served, carries out the Early American atmosphere with its slate floor, simple furniture, hooked rugs and collection of Saratoga bottles. Walls and woodwork are white and curtains green and tan

ONE enters the garden room, right, from the front through vermillion chintz swag curtains. These are the only pronounced color in the room. The garden outside furnishes the rest of the color. Above is a detail of the adjacent morning room

**A New England shingled farmhouse set
at the head of a West Virginia valley**



THE FRONT



ENTRANCE PORCH

CHARLES E. KNELL

WHEN Plus R. Levi came to build his country home, he selected a sloping piece of ground six miles from Charleston, a site folded between the hills and commanding a view of the reaches of the Kanawha River valley. There he built a comfortable shingled farmhouse of the New England type, painted its walls white and the shutters bottle green and stained the roof a chestnut brown. Lewis E. Welsh was his architect and the entire cost came pleasantly under \$15,000



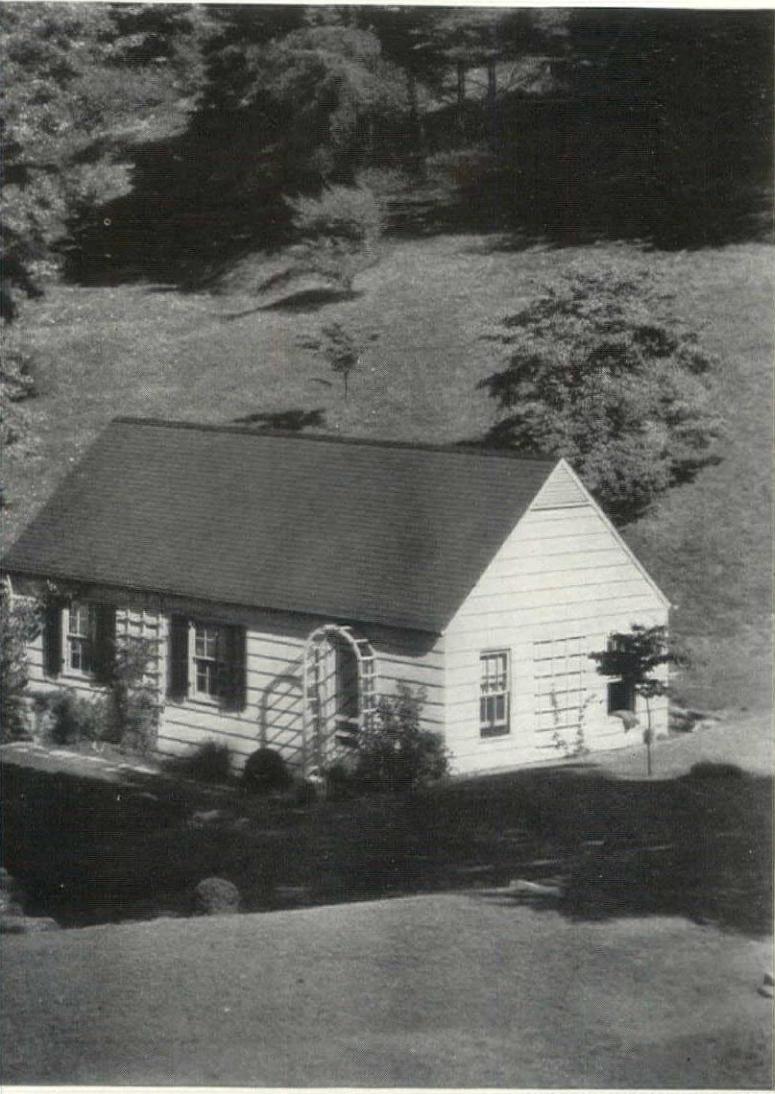
ON THE GARDEN SIDE



IN THE LIVING ROOM



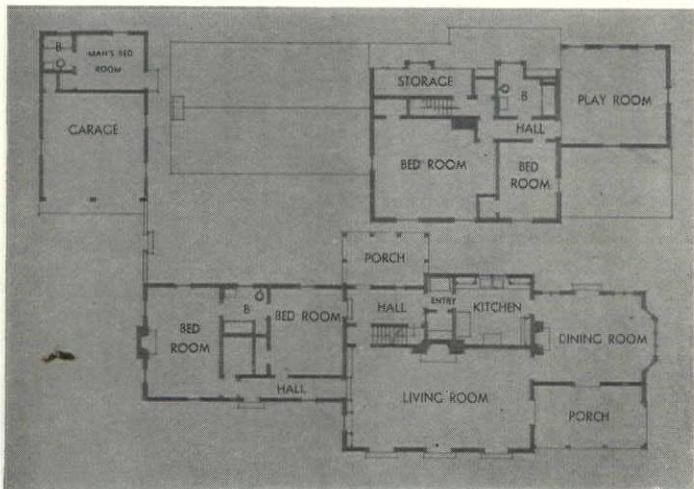
THE DINING ROOM BAY



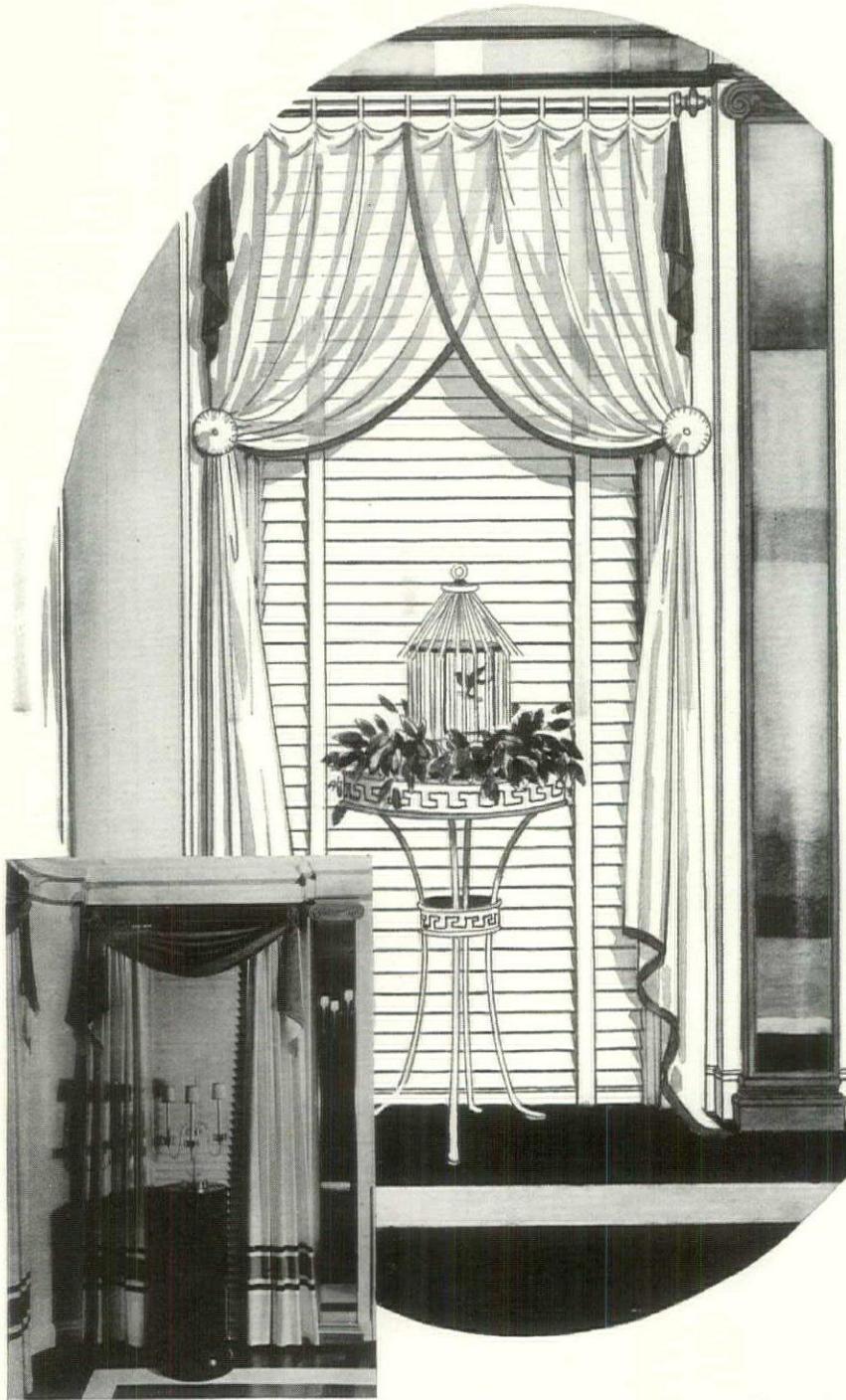
LEWIS E. WELSH, ARCHITECT

BEGUN merely as a summer residence, this soon became an all-year home, so a small office was placed at the entrance. The garage is in a separate building linked to the house by a wall. The house consists of a central mass with two lower wings. Porches in front and behind command the views

FURNISHINGS carry out the style and taste of the exterior. The living room extends the width of the main structure, with a fireplace midway on one wall. In the dining room is a delightful, sunny bay window filled with shelves holding plants and brilliant glass. A couch and end-tables fill the bay



How to change your curtains from winter into summer with new designs for both



SUMMER. One curtain, looped high over mirrored tie-back, replaces the more elaborate winter arrangement on a window in a stair hall with white walls. Fabric, sheer voile with fine openwork mesh in pale yellow edged with crystal drops. Cornice box is same in both treatments.

Winter. Curtains, white faille with gold fringe and red-and-white Greek key design galloon $1\frac{1}{2}$ inches wide. Double swag valance ending in jabots hangs from black and white cornice. Venetian blinds in all treatments; cornices average $4\frac{1}{2}$ inches wide

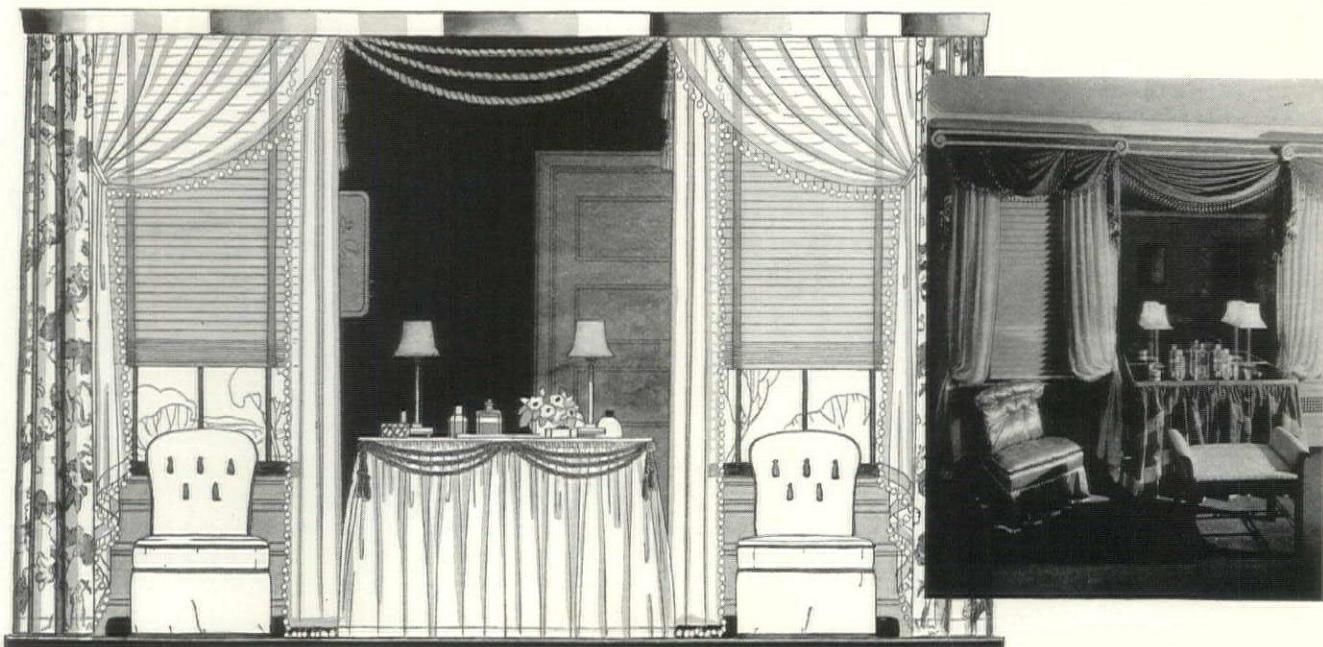
SO INTERESTING were the window treatments in Sloane's House of Years that we persuaded Ross Stewart, the decorator responsible for them, to design summer curtains for the same rooms. Four of these winter-into-summer ideas appear here.

Photographed are the winter schemes, with formal materials and elaborate draped effects. The sketch shows the same window for summer, with cool, inexpensive fabrics and simpler arrangements throughout. In all, eight curtain ideas for you to mull over

SUMMER. Dining room window at left hung with white luvet—new glistening celophane—edged with green fringe, finished with green swags of same fabric. Curtains hang on glass rings from glass pole, replacing formal cornice box.

Winter. Curtains, white rayon and cotton fabric, with woven emerald and black bands across bottom. Green valance of same material hangs from black and gold cornice. Walls are covered in white mica paper



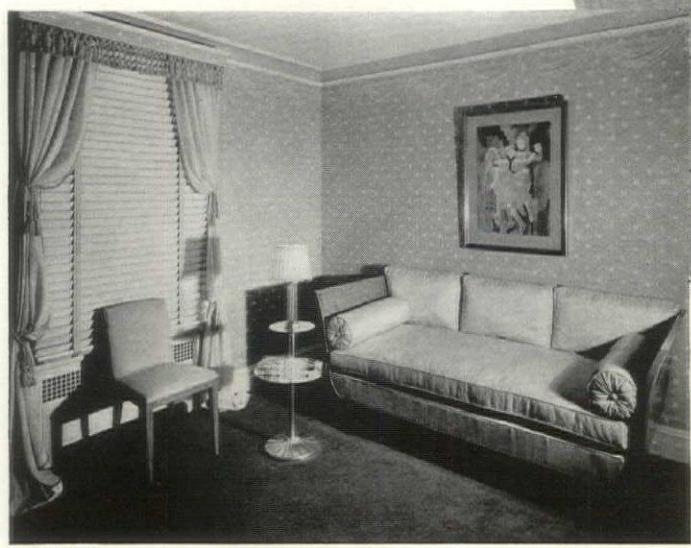
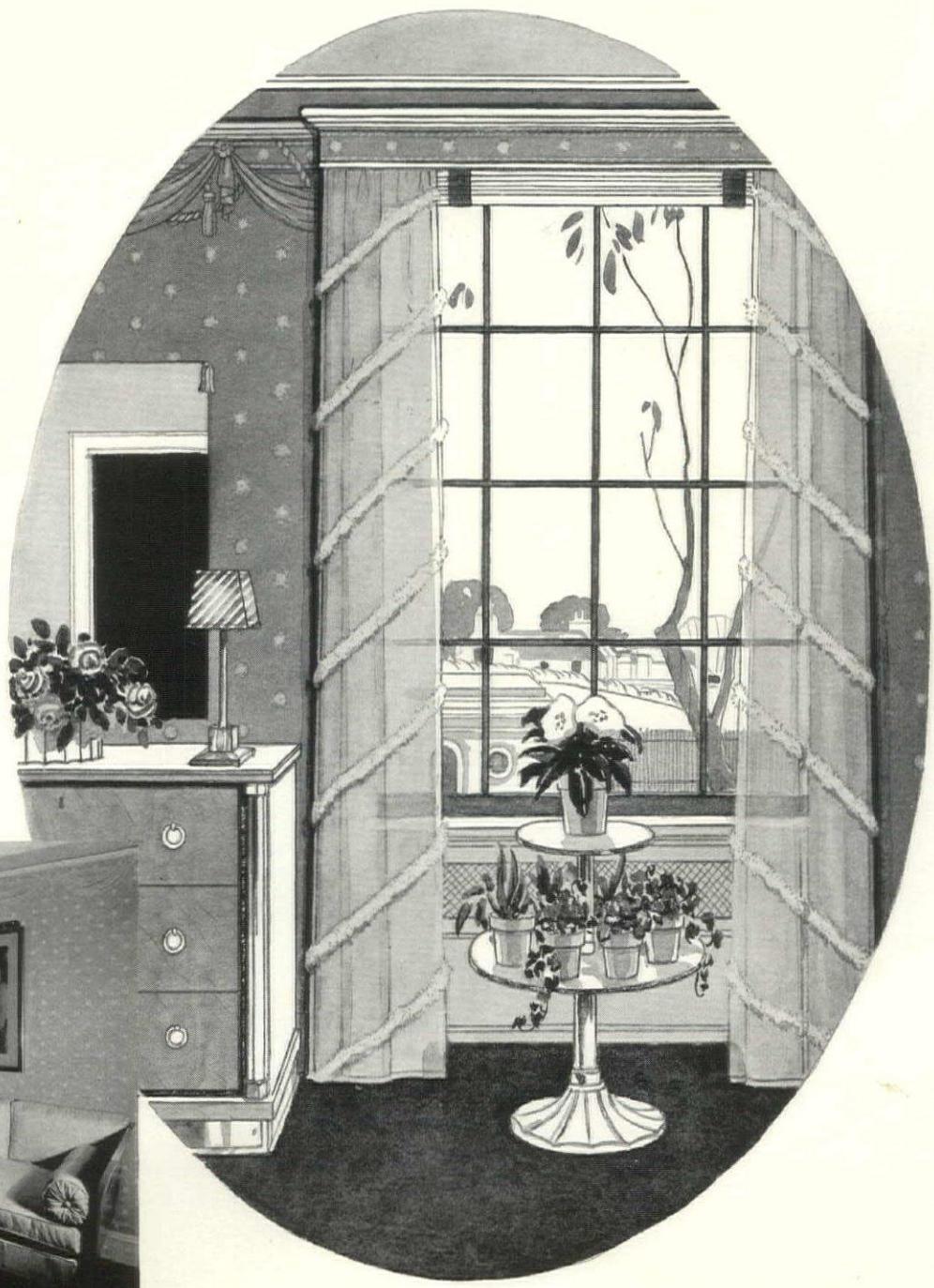


SUMMER. Cool curtains in a room with blue satin-striped paper are white organdy edged with glass balls; chintz hangings and blue mirrored valance. White ropes connect windows, blue ropes trim dressing table. Chairs have white piqué slip covers.

Winter. Cornice covered in blue moire with white moss fringe; valance, blue moire, blue-and-white fringe. Curtains are white crinkled striped organdy and the dressing table is in blue moire and white fringe

SUMMER. Windows in a bedroom with yellow and white paper have cool curtains of yellow Argentine cloth, the sleek, crisp stuff of your clothes' bags. Trimming is diagonal bands of white moss fringe 12 inches apart. Cornice box is without fringe.

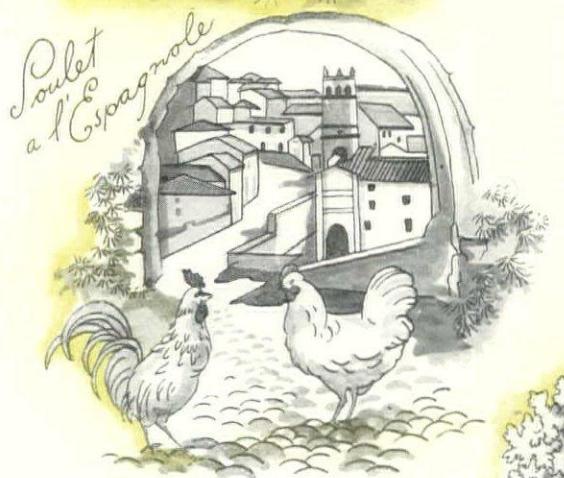
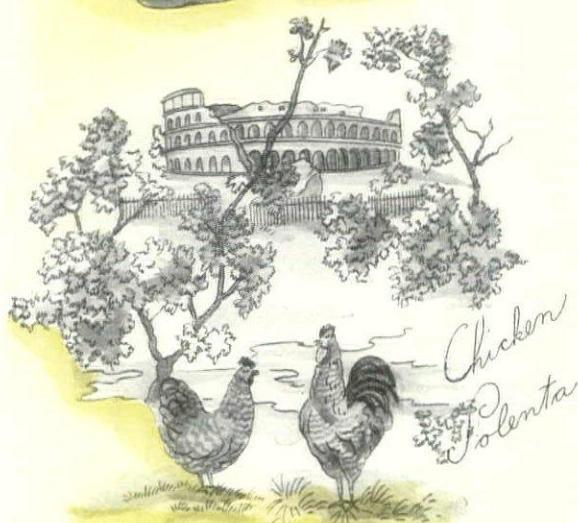
Winter. White celanese curtains edged with yellow cotton rope hang from cornice covered in section of wall paper border, with yellow cotton fringe attached at bottom. The decorations are by W. & J. Sloane



M. E. HEWITT

LOTS OF WAYS TO COOK CHICKEN

By June Platt



NO MATTER how you cook it, it's still chicken, but if you always cook it the same way, you'll soon grow tired of it. Every country in the world has its own way with this delectable bird—each better than the next. Follow some of them toward new gastronomic delights. Take a world tour around your own table. Let the author be your guide

I CAN easily see I've been reading too many cook books lately, and thinking too much about food, because last night I had such a dream. I dreamt I was at a dinner party where the bright young hostess served a new meat. I don't mean an old stand-by cooked in a new way. I mean a brand new animal I had never met before. Not cow, not pig, not lamb, not fowl, not red meat, not white meat, just a perfectly nice barnyard animal I had never heard of. Wouldn't you know I would wake up just as I was asking what on earth it was, and what the beast looked like, and where to buy it, and how to cook it?

Oh dear, oh dear, it was only a dream and there really isn't anything new on earth, and we are still faced with the same old problem: what shall we have for dinner?

At the mere mention of guests, chicken pops up in our minds as the best company dish, and after all, why not? Certainly next to the thrill and novelty of a meat never tasted before, a really good chicken cooked in a new way can have the most surprise.

By the way, did you know that: Chickens are more or less direct descendants of wild pheasants. . . . They have been domesticated for 2000 years, and have gradually spread from the East Indies, China and the Malay Archipelago, of which countries they are native, to every part of the world. . . . Their meat is universally esteemed for its delicate and delightful flavor. . . . Broilers have a food value of 305 calories per pound; fowls 765 calories. . . . They should be fed corn to make them fat. . . . They taste ever so much better if separated from their friends for two weeks before killing and fed practically no water. . . . If you give an old chicken a teaspoonful of vinegar before killing her she will be more tender. . . . Chickens with white, close-textured skins are better and all are at their best in September. . . . If you rub the pieces of chicken for chicken fricassee with lemon juice it will whiten



AT THE left is a self portrait of the author taking a bit of her own advice about picking out her chickens personally. The other sketches that margin these pages show locales in which Mrs. Platt has tracked down some of her choicest recipes. Don't get the idea from this article that she eats nothing but chicken in her travels, however, for her notebook is packed full of other recipes which she'll give us in due time

the skin. . . . And did I hear it, or did I dream that a few spoonfuls of cognac poured down their throats before killing does something wonderful to the flavor. . . . And oh, yes—if they have black feet that's something else again.

One thing I do know, though, is that the best way to get a good chicken is to put on your hat and coat and go to the butcher's to pick it out yourself. Poke it here and there and wiggle its breast bone, and look very wise, even if you don't quite know how it should feel and what it's all about anyway, for the butcher will be impressed and have much more respect for you, and the chances are you'll get a better chicken (if not the one you picked out) than if you had telephoned for it.

Of course broiled chicken and roast chicken are very delectable and not to be shoved aside as plain dull, I suppose, but just the same I think I agree with Paul Reboux in his cook book, *Plats Nouveaux*, that roasting is a primitive and barbarous way of cooking meats, and not an art. After all, why not be a little more fanciful and curious about things and find out what they do about the chicken problem in other countries?

I've gotten together the following collection and you will probably have one or two of your own to add to it: Poulet Saute à l'Espagnole. Chicken Chop Suey. Curry of Chicken, the way they serve it in a little restaurant near Paris; *spécialité* of a Frenchman brought up in India. Boiled Chicken, as an English family in Yorkshire serves it. Chicken with Polenta, as they serve it in Rome. Chicken en Cocotte à la Bonne à Tout Faire. Roast Chicken, with prunes and bacon or sauteed apricots, originated by an American cook. Chicken à la Him. Mexican Chicken stew. Persian Chicken.

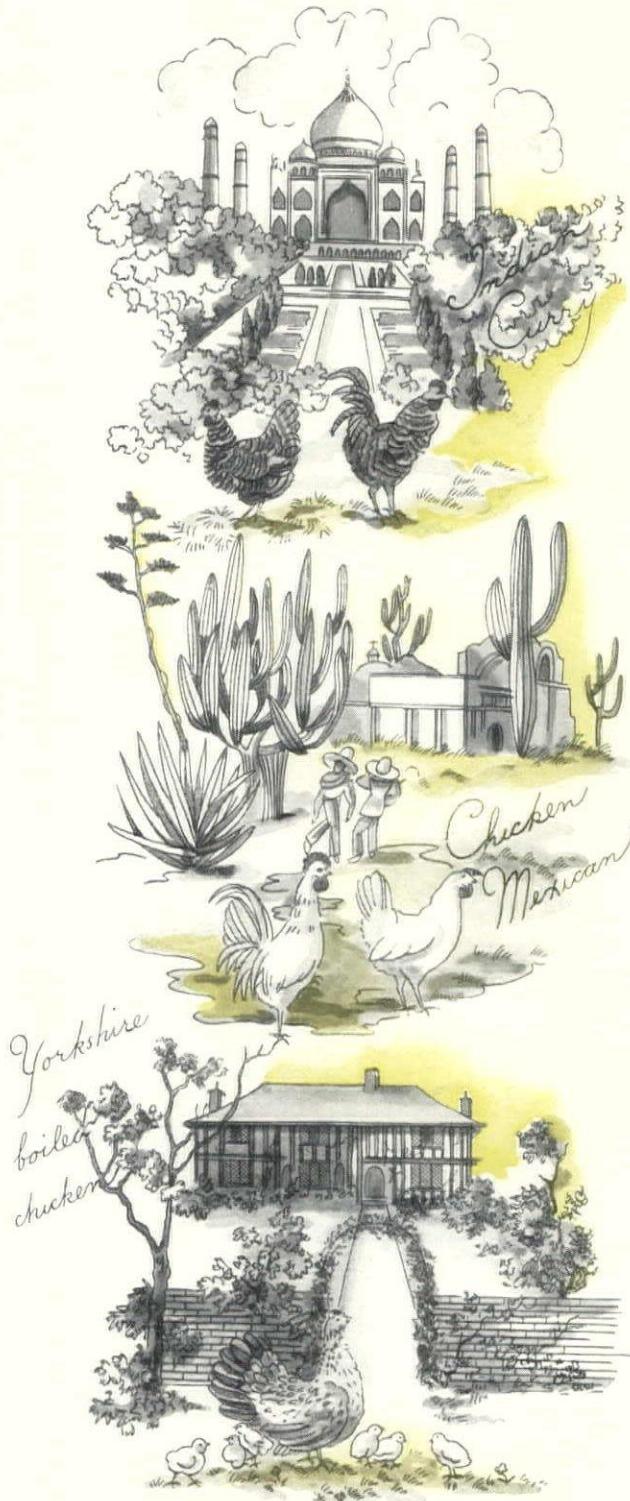
POULET SAUTE À L'ESPAGNOLE

For six people—ingredients: Two lbs. of green peas, $\frac{1}{2}$ lb. of lean smoked ham, $\frac{1}{2}$ lb. of rice, $\frac{1}{2}$ lb. of ripe tomatoes, 2 dessert spoonfuls of lard, 1 teaspoonful of olive oil, salt, pinch of Cayenne, 1 qt. of veal broth, 2 green Spanish peppers, 1 roasting chicken cut up as for fricassee, 1 big Spanish onion and $\frac{1}{2}$ clove of garlic.

Put the lard and the olive oil in a deep iron frying pan. When melted, add the ham cut in little pieces and the chicken. Season lightly with salt and pepper and fry for about one-half hour. Then take the ham and chicken out of the frying pan and put them to keep warm until later.

At the same time that the chicken is cooking, cook the green peas in the veal broth.

To grease left over from frying the chicken, add the onion, garlic and peppers which have been (Continued on page 70)



Better and newer Daylilies for all

By Dr. A. B. Stout

THERE ARE now at least twenty-five different Daylilies of special merit that are worthy of a prominent place in any flower garden. A few of these are wild types, but mostly they are plants of hybrid origin. Many of them are not generally known to gardeners but most of those here mentioned are now being propagated by nurserymen. These Daylilies present for the choice of the most critical gardeners a pleasing diversity in stature, in habits of growth, in season of flowering, and in the size, shape and color of flowers.

The early-flowering Daylilies, those which bloom in May and the early part of June, include several species and several of the older hybrids. There is the Lemon Daylily (*Hemerocallis flava*) which has been a favorite in European gardens for at least three and a half centuries and which is still to be ranked highly, for there is no other yellow-flowered Daylily of the same

stature (about 3' tall) that flowers so early. There are also *H. minor*, *H. dumortieri* and *H. middendorffii* which are semi-dwarf (from 1' to 2' tall); but these species are surpassed as showy garden plants by such excellent hybrids as Tangerine, Apricot, Estmere, Orangeman, Gold Dust and Sovereign. These have flowers with yellow or orange shades of color, but in several a dark brownish-red coloring is conspicuous on the flower buds and on the back of the sepals after the flowers are open. All of these have been in existence for more than twenty-five years and they are choice plants, yet they are not common in American gardens.

Following these in sequence of bloom and somewhat overlapping in the blooming periods are Ajax, Aureole, Winsome, Modesty and Queen of May which are in the climax of flowering in the month of June. At New York, Queen of May has never flowered in May. Slightly later, Wau-Bun and Mikado come into bloom and are at their climax about July 1st.

In July a large number of Daylilies are in flower and excellent varieties may be had which start bloom at different dates of this month. Mostly these are robust (from 3' to 5' tall), a few are semi-robust (2' to 3' tall), and their flowers include



DAYLILIES BY A STREAM

not only clear yellow and clear orange colors but various shades of fulvous and red.

Of the summer-blooming species the yellow-flowered *H. thunbergi* is somewhat well known in America. Blooming somewhat later is the species *H. citrina*, whose flowers are night-blooming, very pale yellow, and of large size but composed of narrow segments. This type is of no special value as a plant for the flower garden, but it is valuable in breeding on account of the excellent habit of growth and the large size of the flowers.

Of the summer-flowering (July) clons of hybrid origin which have clear yellow or orange shades in flower coloring, mention may be made of Luteola, Luteola Major, Shirley, Parthenope, Sir Michael Foster, Ophir, Soudan, Hyperion, Lemonia, Anna Betscher, Radiant, Royal and Taruga. The last seven named are of recent origin. These are all floriferous, the flowers are of good size, and there is considerable diversity in size, form and color of flowers and in stature of the plants and habits of growth.

The most familiar of the fulvous Daylilies is the *H. fulva* clon Europa that has been cultivated in gardens for more than three hundred years. It is so vigorous in vegetative propagation that it has become naturalized and almost appears to be wild



A. H. AUSTIN



THUM



GOLDEN DREAM



IN A BORDER



ON STEEP SLOPES

in older settled areas in the region about New York City. There is also the double-flowered Kwanso Daylily, that has been known for a hundred years. More recently (1897) there was introduced into culture from China the *H. fulva* clon Maculata which is similar to the Europa Daylily but has larger flowers and a somewhat later season of flowering. Still more recently wild plants of the *H. fulva* have been obtained from the Orient and one of these new types from wild stock is the *H. fulva* var. *rosea* which has flowers with rosy-pink coloring. This variety has already been used in breeding and the seedlings produced are excellent for their rosy-pink and pink colorings.

Another fulvous Daylily, *H. aurantiaca*, has faint fulvous coloring over orange, a stature of about 3' and a somewhat scraggly habit of growth. The so-called *H. aurantiaca* Major has much the same habit of growth but the flower is much larger and is without fulvous coloring.

Many of the hybrids between the *H. aurantiaca* and yellow-flowered or orange-flowered types have only very faint or sparse development of fulvous colors in the face of the flower. Of the older varieties Ajax and Aureole, blooming in June, are in this class. Of the newer hybrids Wau-Bun blooms late in June and early July, the flower color is a rich light cadmium with only a faint sprinkling of fulvous, and the petals are large and twisted and folded, giving a form of flower that is new and of special charm. Vesta is rich orange with only traces of fulvous overcast, the flower is full, and the stature semi-robust (less than 3'), which is somewhat lower than most of the Daylilies that flower in July.

New fulvous Daylilies have recently appeared. Some of these are obtained directly from various wild types of the species *H. fulva* which is extremely variable in the Orient. Mr. Amos Perry in England has recently produced and introduced to the trade various fulvous Daylilies. The variety George Yeld has large flowers of yellowish orange (Continued on page 91)



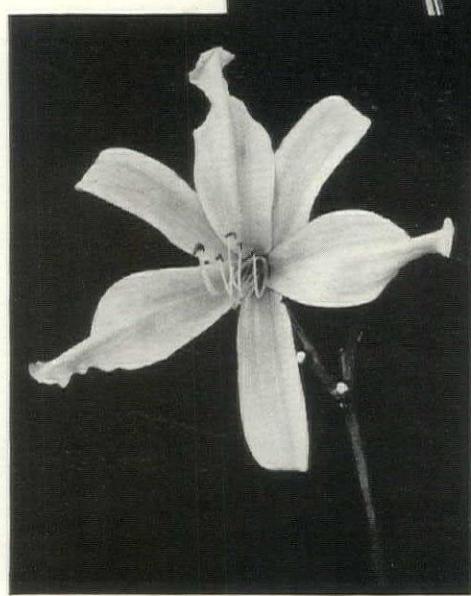
RADIANT



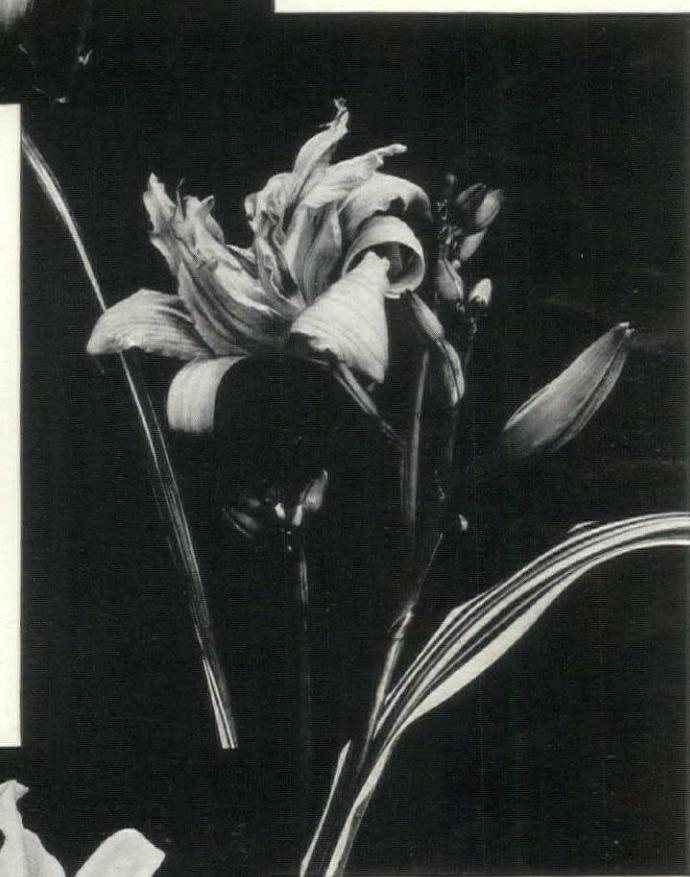
CHARMAINE



IN SEMI-SHADE



TARUGA



DOUBLE-FLOWERED

THE modern Daylily has had its face lifted most successfully by Dr. Stout and a few others who are hybridizing this old-time favorite flower. Greater size, longer flowering season, and much broadened variety in color and blossom form—these are some improvements. It is now possible to secure five months of bloom. Most of the varieties discussed are available

When Nature turns to curve
and line her flowers carry
on to new heights of beauty



GEORGE DAVIS



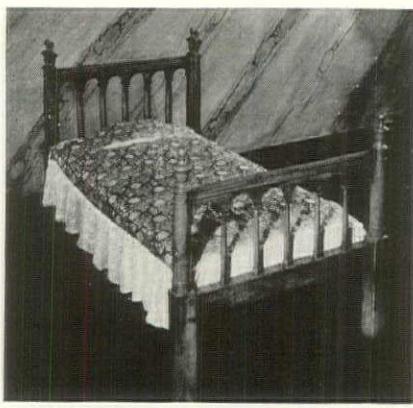
IF PETER BELL, in Wordsworth's poem, had gotten closer to the Primrose by the river's brim, it might have been more to him than just a Primrose. He might, in fact, have seen such beauty of line and detail as George Davis pictures in the soft folds of the Calla Lily shown above

SOME find rhythm in music and some in the dance and some in poetry, but to the eye of the discerning flower-lover there never was such perfect rhythm as that which is revealed in the curving edges and structural ribs of the Calla, a treasure from South Africa, also known as Lily-of-the-Nile

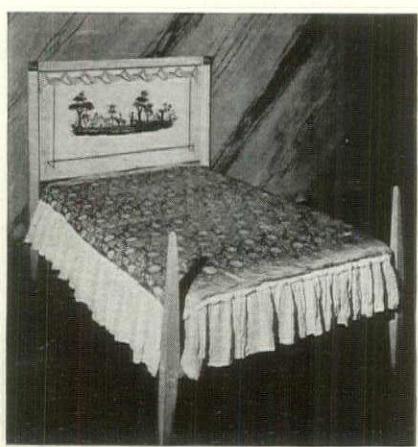
BESIDES the marvelous outside tints and tones of petals, many an opening Tulip displays in its heart vivid color splashes that give it the effect of an encrusted jewel—streaks of pure vermillion or black jade or pronounced amethyst. For striking beauty of color this flower has few equals



In the heart of a Tulip is hid a radiant jewel



A COUNTRY WALNUT BED



LOUIS XVI, PAINTED



EMPIRE



FOUR POSTER OF WROUGHT IRON AND BRASS

18th Century Italy went to bed in these

By Robert M. Carrère

Previous articles on 18th Century Italian furniture were published in the issues of April, May, July, August and September of 1933 and January, 1934

IN THE 17th Century palace of the Maharajah Tirumala Nayak there is an enormous golden bed, which originally swung by silver chains from the ceiling. When the Maharajah was ready to retire for the night, he was accustomed to assemble his wives and concubines, numbering upward of a hundred. Selecting from this beauty chorus the houri who happened to catch his fancy, he gave the order for the bed to be hoisted till it reached a position some forty feet up off the floor. The chains were then locked in place, and there swinging between floor and roof he was free from assassination and the multitudinous disturbances of a great household.

In early times the bed was always the *pièce de résistance* in the interior, not only of the palace of an Arabian Nights tale, but of the mediæval palace of the nobility, as well as in the humbler homes of provincial folks in every land.

The first piece of furniture sought in furnishing a home, it was likewise the last to be parted with. This fact alone makes the bed the most difficult of all the pieces of furniture in an Italian Provincial setting to be acquired. Indeed, in mediæval times the bed was so important that it was especially mentioned in wills and was oftentimes designated by a special name.

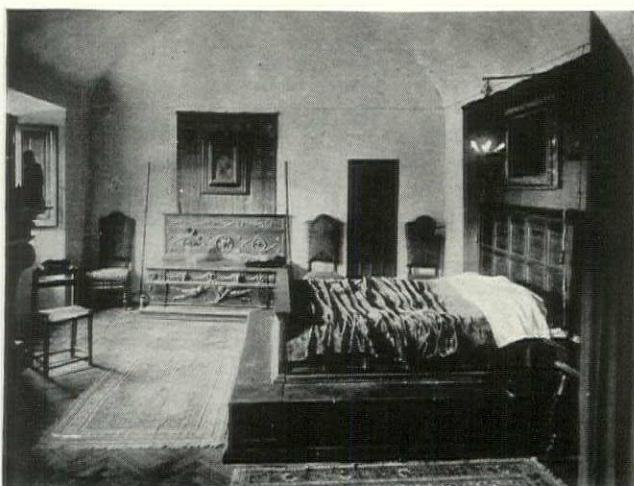
Thus in the will of the Earl of Arundel, made in 1392, he speaks of—

"Clove a bed of gold swans, with tapettar of green tapestry, with bunches of flowers of diverse colors; and two pair of sheets of Raynes; a pair of fustian, six pair of other sheets; six pair of blankets; six mattresses; six pillows; and with cushions and bancoves that belong with the bed aforesaid."

Up until the 18th Century, the bed was almost a room within a room, so enormous were its proportions. The great bed of Ware was seven feet high and ten feet square. Massive posts, imposing canopy, side curtains heavily lined and padded hung to the floor, behind which the occupants were thoroughly protected from every breath of air.

Under Louis XIV the bed still remained high, sometimes on a dais, reached by a miniature flight of stairs and separated from the room by a balustrade, setting a new fashion among the upper classes. During the next reign, heavy magnificence gave way to elaborate elegance and we see the French court's influence on Chippendale. One of this cabinetmaker's designs called for a bed whose top was supported on posts rising like Ossa upon Pelion, piled with layer upon layer of carved figures of children, rock work, the whole crowned by a group consisting of several figures and animals.

Many, however, stood flat on the ground without ornamental feet and with fluted bedposts for the support of a canopy or tester. (Continued on page 74)



A PROVINCIAL BED OF THE LATE 18TH CENTURY



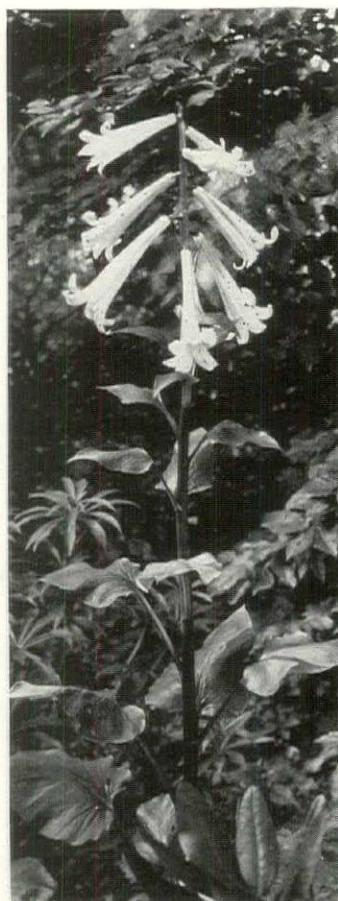
Dallas goes in for Classical Modernism



MCANALLY



IN DOING over her home at Dallas, Texas, Mrs. Fred Lege selected—instead of the usual Spanish decoration to which most of the Southwest is given—the newest form of contemporary taste, Classical Modernism. The top view shows the sun room. Zebra cloth upholstery and a patterned linoleum floor are among its features. At the left is the breakfast room with its Directoire chairs and starred linoleum floor. The other shows the mirrored powder room. Decorations by Nieman-Marcus



LILIMUM GIGANTEUM



LILIMUM PARRYI



LILIMUM CANADENSE

Lilies that everyone can grow easily

By Helen M. Fox

To Mrs. Fox goes the honor of having delved deeply and practically into the culture of two special plant groups: Lilies and Herbs. In these, particularly, she has won signal success

LILIES, along with the Chinese Primulas, Tibetan Poppies and species of Peonies, are the Lords and Ladies of the rockeries and borders in England to-day. To succeed with these aristocrats of the plant world is a sign that one has earned a place among elite and highly skilled gardeners.

Every year the Royal Horticultural Society puts on a show which stars some particular plant family; last summer there was a Lily Show and along with it a Lily Conference. In preparation for this, a Lily Year-book had been published which contained articles by authorities throughout the world. This fall, the papers read at the conference were published in a second Year-book. Both of these volumes are in-

valuable for the Lily enthusiast, as they contain the latest information on the problems of Lily growing as well as photographs and descriptions of newly discovered species and crosses.

These papers show that Lilies are not insuperably difficult to grow and that it requires merely a knowledge of their horticultural requirements to succeed with them. As soon as this is widely realized, Lilies will surely find a place in every American backyard because of their beauty of form and color, their fragrance and the length of their flowering season, which begins the first week in June and continues into October. Already there are fine plantations of Lilies in the United States and Canada, notably the one in the Roger Williams Park at Providence, Rhode Island, where four years ago there were over 40,000 Lilies all grown from seed, planted among standard Wisterias, backed by climbing Roses and with low-growing broad-leaved evergreens at their feet. By now there may be two or three times as many, but it is strange how few people know about this park. In

Canada, at Ottawa, Miss Isabella Preston, who is the Horticulturist of the Experimental Farm, has done outstanding work in crossing Lilies and has planted her new hybrids in long herbaceous borders in front of climbing Roses. It is worth going the long distance to meet her and see them.

Lilies require a hot summer in which to ripen their seed and a dry one in which to mature the bulbs. Obviously, then, our climate is suitable to their needs.

The best and safest way to raise Lilies is to grow them from seed. At the conference last summer, one speaker said, "Lilies are no longer to be classed among the bulbs but should take their place with the herbaceous perennials." In accord with this, my own experience has taught me that if I want healthy bulbs it is safest to raise them from seed, for the insidious enemy of the Lilies, the mosaic, is not carried through the seeds. One may purchase seemingly perfectly healthy bulbs and not see the mosaic until the leaves unfurl in the early spring. The presence of this disease is shown by a mottling or twisting of leaves and blighting of blossoms; such plants should be destroyed by burning, for there is no cure for mosaic. However, sometimes it is difficult to wait for the plants to mature, and besides, certain hybrids do not come true from seed; in such cases one buys bulbs. One should insist upon bulbs being sent with all their roots on. As soon as



LILIMUM HANSONI

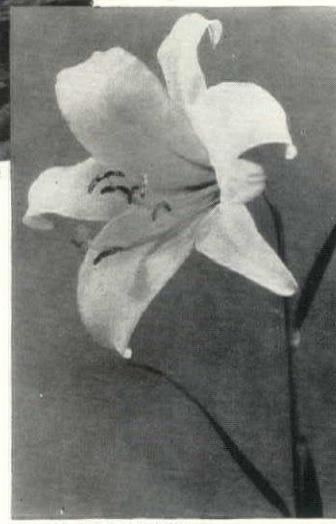
MARGARET DEM. BROWN



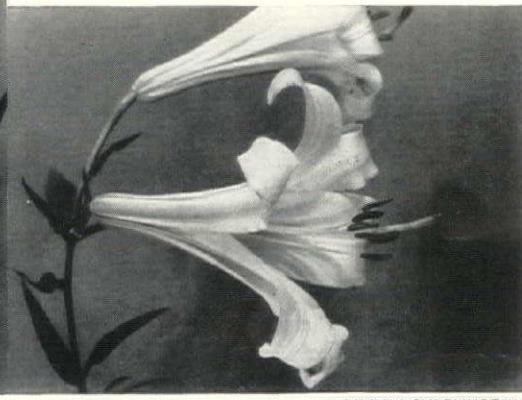
LILIMUM SARGENTI



L. LONGIFLORUM MULTIFLORUM



LILIMUM JAPONICUM



LILIMUM SULPHUREUM



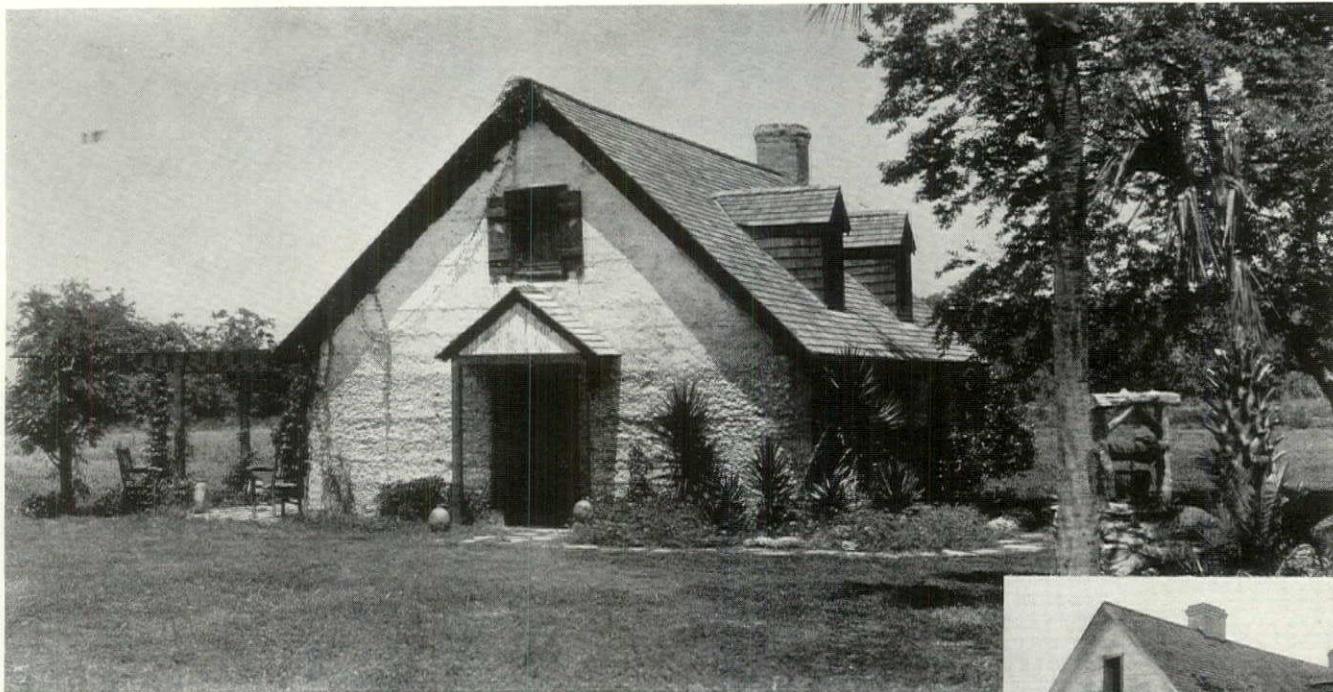
L. ELEGANS ALICE WILSON

they arrive, like all dusty and tired travellers, they should be given a bath, not a perfumed one but one of Semesan, which will destroy mold and slime and act as a stimulant as well.

Most Lilies take three years to produce flowers, but quite a few bloom the second summer after sowing the seed, such as *tenuifolium*, *concolor*, *callosum*, *amabile*, *elegans* and *regale*. *Longiflorum* flowers in nine months and *philippinense* in twelve. But why be in a hurry when gardening? Why not take a leisurely pace and plan for generations to come? It is amazing how much sooner than we expect our shrubs and trees grow tall and broad.

The soil for Lily seeds and bulbs should be preferably light, friable and neutral. That is, not too acid or too alkaline. Leaf-mold in quantities is a good element to stir into the soil, and if it is heavy, add sand. The one factor which was emphasized at the Lily conference was that Lilies require absolutely perfect drainage. Lilies growing in poorly drained soil are very subject to many blemishes and imperfections which plants in well-drained situations are free from.

To prepare a bed for Lilies one should dig out the soil two and a half or three feet deep, be sure of sharp drainage and then put in friable soil, rich in humus. I never use commercial fertilizers, but put a cover of compost or (Continued on page 89)



By courtesy of Old Black Joe

By Margaret M. Lewis

OF THE row of slave cabins that stood on Hamilton Plantation, Saint Simons Island, Georgia, one hundred and twenty-five years ago, one is left standing today. The outside appears much the same now as then, but inside one can see that its state in life has been considerably improved, for this erstwhile slave "tabby" is now attractively and comfortably furnished as a grown-up playhouse. The restoration has been carried out in as simple and crude a manner as possible as it was the desire of the present owners to preserve everything of historic interest, and old pine and pecky cypress from other buildings were used in the construction—even old sheds contributing their priceless material.

The word "tabby" is of Spanish derivation as is the type of building and method of construction. When Spain in her glory rode the high seas during the 16th Century, her Jesuit missionaries built and founded missions from what is now South Carolina to Florida, then known as Guale. Finding durable and safe building material, other than lumber, an unknown article, but sand and oyster-shell in abundance, they mixed the shell and sand with water and built the walls of their monasteries, safe and strong from the attacks of the Indians. Although almost four centuries have elapsed, these old ruins still stand

along our southern coast, in almost perfect preservation. Nothing in America is more interesting than these old tabby structures, antedating, as they do, the California missions by more than one hundred years.

The name "tabby" was for many years believed to be derived from the manner of building, namely the pouring of the material into wooden forms, a foot at a time, just as cement is made today, and "tapping" it. It was believed that it was first called "tappy," then "tabby," but I discovered what I believe was the real origin of the word.

On an old yellowed page of Jones' History of Georgia, I noticed the word "tabby" underscored, and on the margin in quaint old writing, the word "tapió". Search in a Spanish dictionary disclosed that "tapió" meant a "mud wall." Hence, the evident origin of the word.

So solid was this material and so cheap, that the English settlers, following the Spaniards, used it for their building, and it was thus that the slave cabins at Hamilton Plantation were built on the banks of the broad tidal river, Fredericka, the inland route to Florida.

The planting around the cabin is native material and selected to reveal and not conceal the time-eaten walls; Yucca, Bottle-brush, Azaleas, Cherry Laurel and scrambling Verbena that blooms the year round. The row of holes at the left of the entrance show where the forms were held together. The window frame and sill above

the door are original and the window, slightly crooked, was left as it was. Shutters of old pecky cypress were roughly made and stained a dark red, their openings cut the shape of a slit hog's ear, the cattle brand of the plantation in 1790. The shutter fasteners are "H" and "P", (Hamilton Plantation) made from iron by the Negro blacksmith.

The entrance stoop was built of old pecky cypress and hand-adzed pine. The four doors of the little cabin were made of two thicknesses of pecky cypress—vertical on the outside, horizontal on the inside, with heavy building paper between, as even in the south a cold winter wind sometimes blows. These doors are heavily studded with big round-head nails, and on the entrance door hangs an old knocker in the shape of a human hand. An old carriage lamp hangs at the right of the door, and two Bennington jugs grace the uncompromisingly simple posts of the stoop.

If one enters this door first, he is greeted by the sight of a hospitable bar, as the little front room has been converted into a Tap Room. The walls are pecky cypress painted a deep cream, the low-beamed ceiling, but little higher than one's head, is whitewashed sky blue. It forms the floor of the little balcony above that adds much interest to the big room beyond. The beams are old pine, hand-adzed, and stained brown over a coating of lime which works through the stain, giving an appearance of mouldy (Continued on page 73)



Up two steps and down two, you come into the main room with white-washed pecky cypress walls and blue ceiling. A cartwheel serves for center light and the mantel shelf was once a school bench. The flooring is of ancient brick painted and shellacked

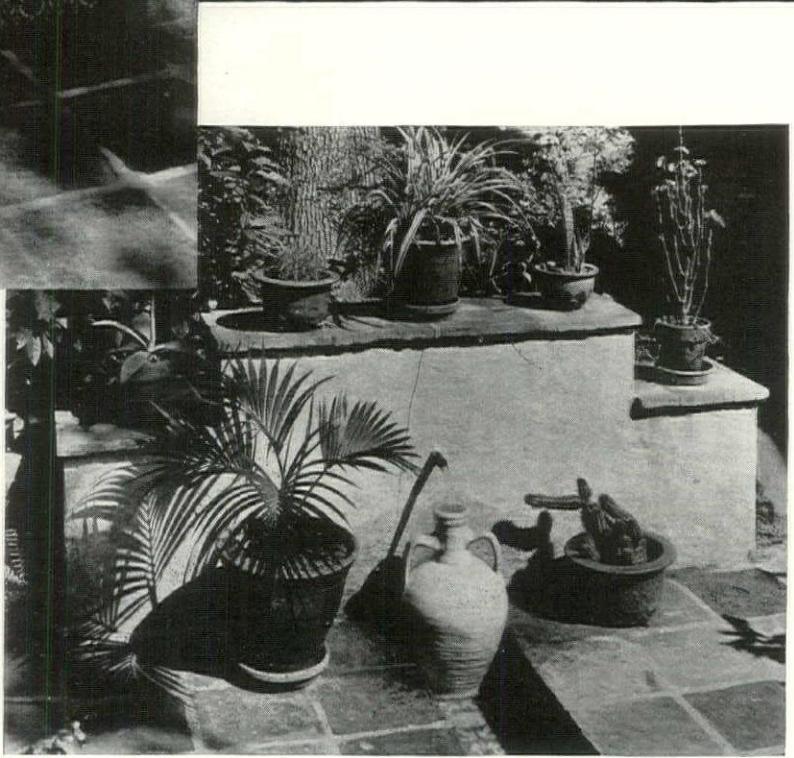
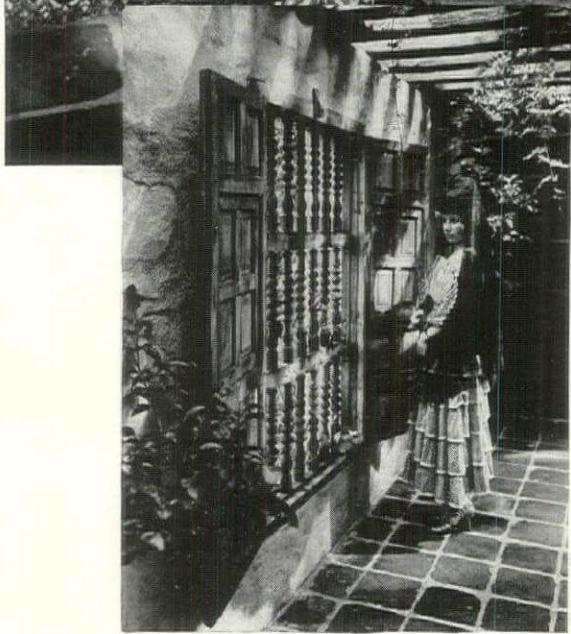
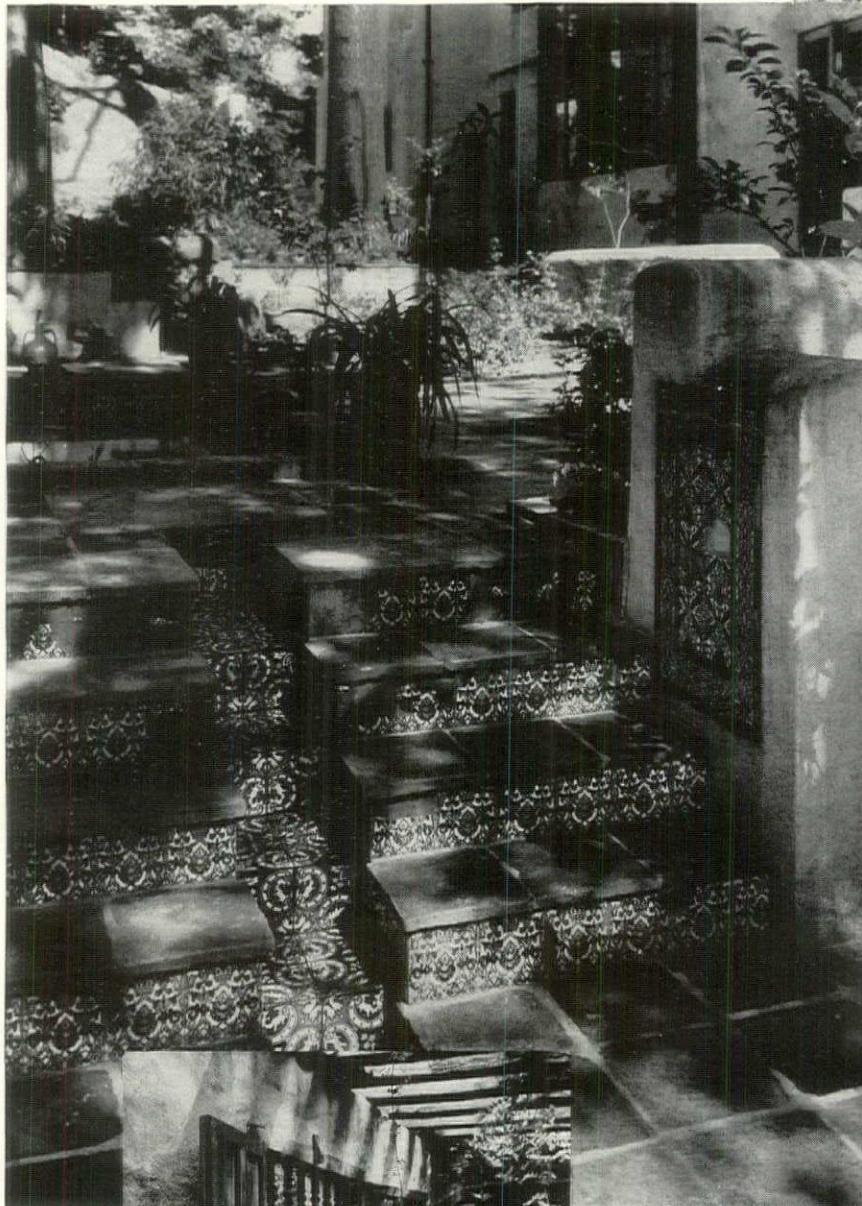


J. T. DE GROOT

LEFT. A small room just inside the entrance door is the taproom, with bricked floor and modern drinking equipment skilfully masked behind ancient fixtures. The bar has a very professional look. At the windows red cotton curtains hang under scalloped wooden valances. Old prints decorate the walls

A GALLERY reached by an open stair stretches along one end of the principal room, above, which is located behind the taproom. This old slave tabby, now a playhouse for grown-ups, was remodeled by the owners of Hamilton Plantation with only the help of an intelligent contractor and a day laborer

A little fragment of old Spain
set down in a New York suburb





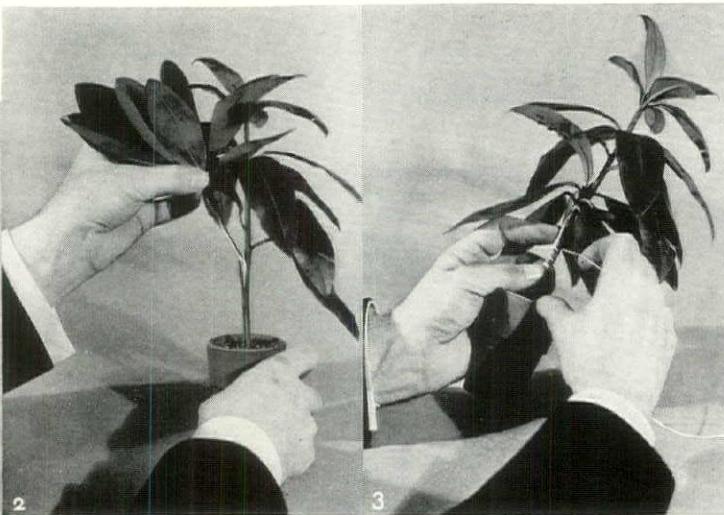
IT WAS natural that a Spanish family, when it located in Riverdale-on-Hudson, should choose a Spanish type of house and make a Spanish garden. The architect, Dwight James Baum, designed an adobe style stucco house and with materials he and his client, Miss Elisa Galban, collected in Spain and Cuba laid out the patio garden behind a high wall.

The paving is mainly 16th Century Spanish tile in browns and cream. The pool is lined with blue tile. Under the pergola is an old reja or grilled cedar window from Santa Clara convent in Havana.

In selecting the plant material for Miss Galban's garden, Mr. Baum was careful to choose shrubs that would be reminiscent of an Andalusian garden

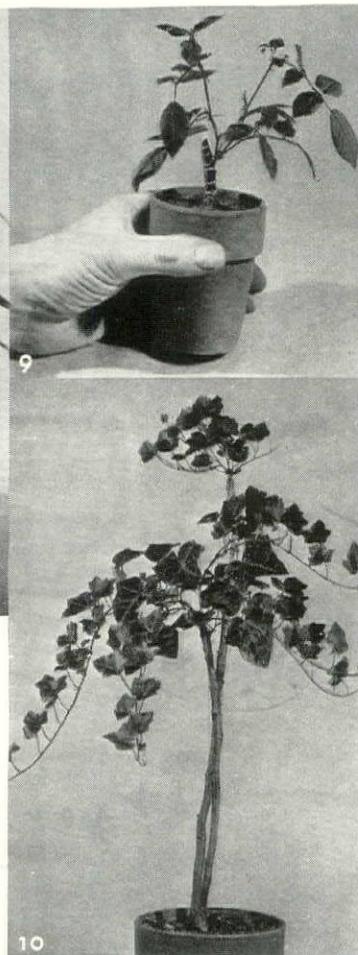
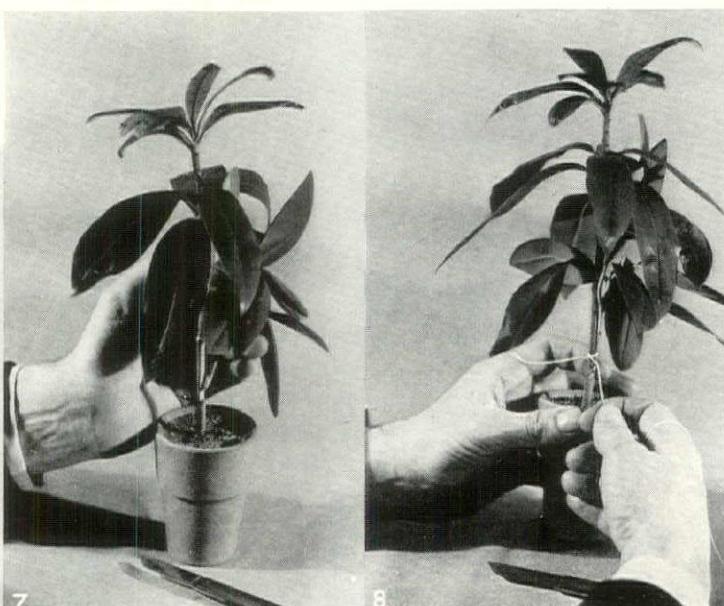
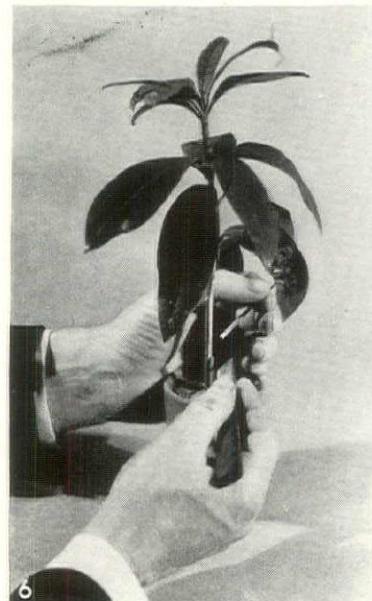
SAMUEL H. GOTTSCHO

Plant paths that amateurs can follow



THE photographs on this page are part of an extensive series taken for House & Garden at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist. They illustrate graphically the various steps in practical plant propagation methods which can be followed successfully by careful amateur gardeners

THE FIRST step in making a side graft is to make a long slicing cut in the stock plant. Next (2) the scion, cut to a long wedge shape, is inserted in this slit. (3) Twine is used to tie the scion in place and the pot containing the plant is then plunged, almost horizontally, in peatmoss for about four weeks, with the scion uppermost. (4) A side-grafted Rhododendron as it looks after the graft has "taken" and the surplus top of the stock plant has been cut away. (5) A Cryptomeria side-graft after taking hold, with top of stock removed. The final result with grafted specimens is one kind of plant growing on the roots of another



OTHER methods of propagation by grafts will be illustrated in subsequent issues. Various kinds of cuttings and division will also appear

REMOVAL of a sliver of wood and bark from the stock is the first step in making a veneer graft (6). Then (7) the scion is shaped to fit accurately on the cut in the stock plant and (8) is tied in place with twine.

For propagating greenhouse Roses the splice type of graft (9) is commonly used. (10) A freak graft which illustrates the unexpected results which a skilled operator can sometimes achieve. In this case English Ivy has been grafted on Hercules' Club (Aralia). The stems of the latter may prove too impermanent for complete success

Sunset tints in Evening Primroses

By Louise Beebe Wilder

For years Mrs. Wilder has been the high-priestess of rock gardening in this country. Her several delightful and clearly informative books are the classics of horticultural literature

THE trail of the Evening Primrose is apt to lead the seeker after knowledge concerning this glamorous family into a morass of confusion, albeit very pleasant confusion. As is pointed out by the late Reginald Farrer, "the family, its relationships and differences is wrapped in impenetrable mystery, so that true, definite and finally established species are not by any means easy to come by in a group of plants as polymorphic as a range of clouds at sundown." Add to this confusing existence of several forms or types of structure in the same species or group the fact that American botanists have been having a thoroughly good time with *Oenothera* and have split the genus into tongue-twisting fragments, and it is readily seen that taking off from the safe platform of silence must be attended by considerable trepidation on the part of a mere amateur explorer like myself.

It is a long time since I hit the trail of the Evening Primrose and I am still

floundering about delightedly amidst a sea of baffling personalities and identities, not greatly helped by seed and plants procured from what should be the fountain head, nor by information procured therefrom. One is in the best of company, however, as many of the great doctors disagree, and in any case an immense deal of pleasure is to be had in knowing any of these plants by whatever name they are called. Dr. Bailey in *Hortus* appreciates the difficulties that confront us and abides by the name *Oenothera* for the genus, giving the new names in parentheses, which is a wise provision for there is no telling when, in an excess of nomenclatural zeal, the catalogists will espouse the changes and we should be in a bad way indeed unless fore-educated, in a manner of speaking.

Oenothera is a valuable summer flowering race, especially important to the rock gardener who seeks to keep his hills and dales colorful after the spring rush is past, as well as to the border gardener. It embraces annuals, biennials and perennials, evening bloomers and day bloomers, which latter group have been differentiated respectively as Evening Primroses and Sundrops. So far as I know the race it is all American, North or South. The prevailing color of the flowers may be said to be yellow, though some of the loveliest are white and there

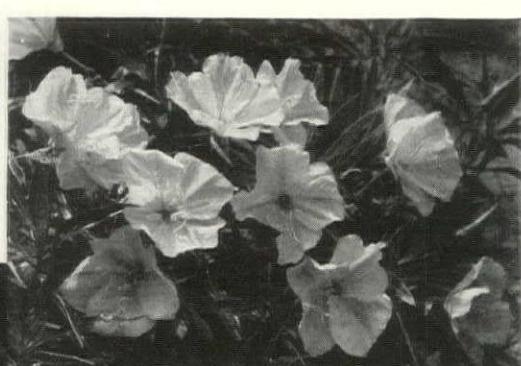
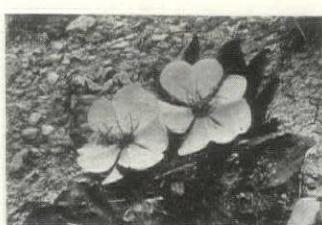


OENOTHERA BIENNIS

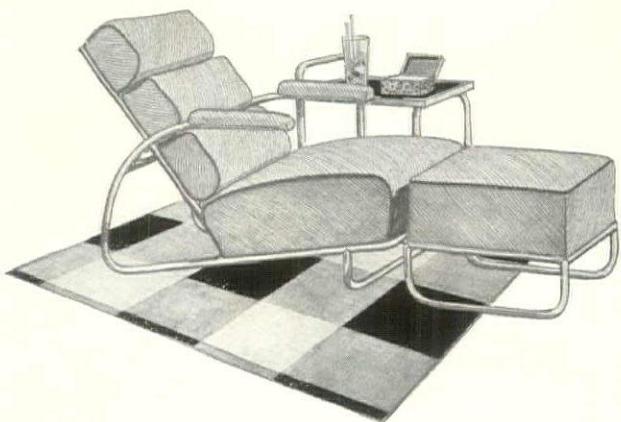
are pinkish and reddish sorts. Many have the trick of turning from white to pink as they mature, or from yellow to red. They are sun-lovers all, liking a place in dryish, well-drained soil where the sun falls fully upon them. Many are low-growing and make ideal subjects for the rock garden where the sharp drainage is to their taste. But in severe climates a great number of them must be considered short-lived, if not actually biennial or annual. To offset this drawback it may be emphasized that they will commonly blossom the first year from seed sown early in a coldframe. The flowers of nearly all the species are large and of the most exquisite texture, compared with which it must be confessed the foliage seems a little wanting, a bit cheap. Let us get down to cases alphabetically:

Oenothera acaulis (*Oe. teraxacifolia*), the White Chilean Evening Primrose, is a delightful plant for the rock garden though it may or may not prove hardy in your locality. It, however, blossoms the first year from seed sown early. It makes a tangle of Dandelion-like leaves above which seem to float on the long slender calyx tubes an amazing succession of great flat white flowers, fragrant and gleaming, opening with the coming of dusk. The habit of the plant is decumbent and somewhat scrambling but the effect when in full bloom is indescribably lovely. An English firm offers a form, *aurea*, which is the one I grew first, but it is inferior to the white one. The latter is said to be identical with Burbank's America, widely advertised some years ago. This species should be given the hottest and driest situation which is available.

Most of us are familiar with the tall biennial species, *Oe. biennis* (*Onagra biennis*), that clutters the roadside tangle by day with tall rag-hung stalks, but with the coming of twilight magically transforms it into a softly illumined way as the pale round moons (*Continued on page 80*)



ABOVE, *Oenothera missouriensis*, a day-flowering species. Upper left, Tufted Evening Primrose (*Oe. caespitosa*). Left, a detail view of the white blossoms of *caespitosa*

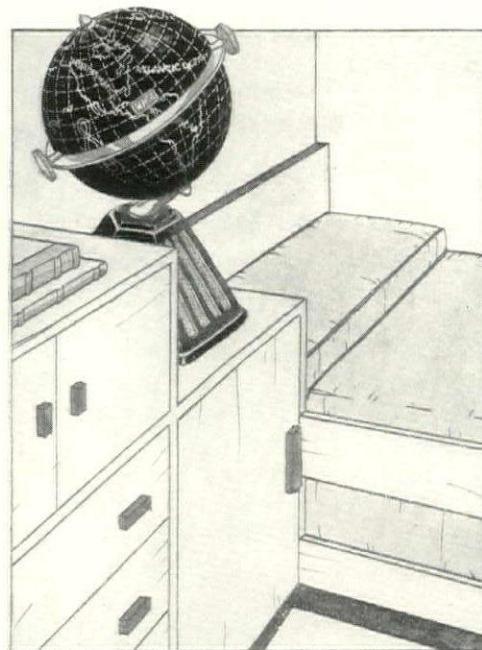


ABOVE. The fine art of laziness abetted by a chair designed expressly for reclining. Of chromium with cushions in brown and white diagonal twill. Designed by Gilbert Rohde for the Troy Sunshade Co.

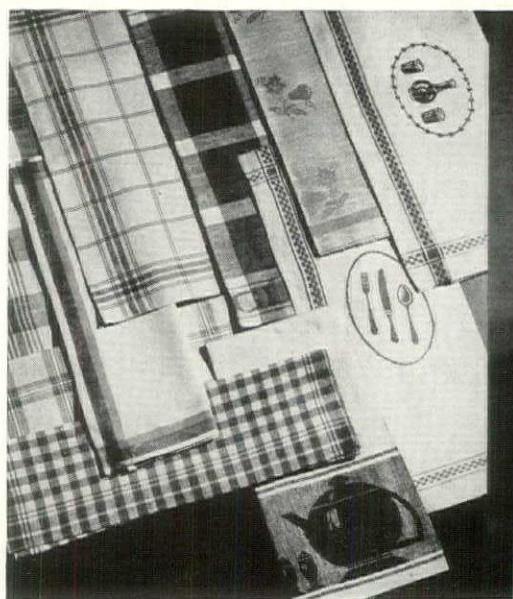


ABOVE. Electric chafing dish in chromium. Small chromium shaker for a couple of quick ones. Decorative ash-collector enables ash-trays to be emptied without leaving a festive scene. Ovington's

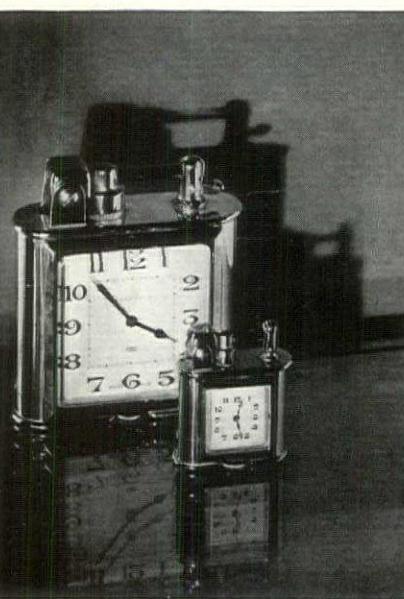
LEFT. Housekeeping reduced to laboratory formula—apothecary glass and china for household use. Glass candy jar; porcelain cooking utensils; porcelain vase: Eimer and Amend



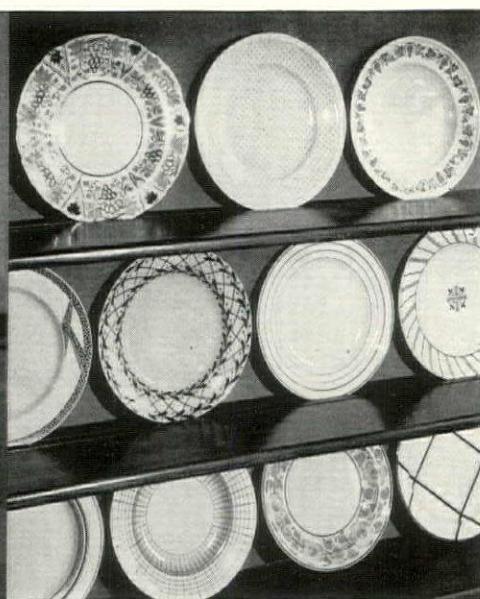
ABOVE. Around the world by eye and ear with a terrestrial globe that is also a radio. Black metal with gilt tracing and trim. Especially at home in masculine surroundings. From Abercrombie & Fitch



KITCHEN TOWELS. Fruit; cutlery: Altman. Others: Macy. Left, down. Red plaid; red border; green plaid; red check. Bottom center. Teapot border. Top right. Decanter. Top center. Dish cloth: Macy

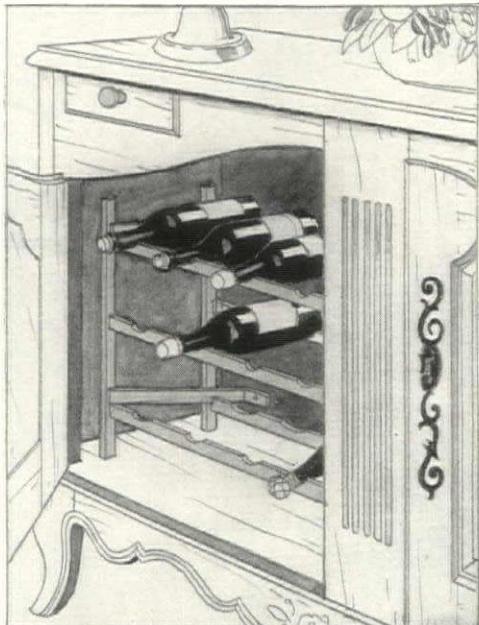


ABOVE. A chip off the old clock—pocket size clock-lighter with large desk clock-lighter whose appearance it reproduces in miniature. Both finished in chromium, black letters. Abercrombie & Fitch



PLATES. Left to right. White, silver, green; two—blue, white; silver, white; beige, brown; red, white; blue, white; black, silver, white; beige, brown; blue, pink; blue, yellow. Wedgwood, Spode, Macy

newsreel of the New York shops

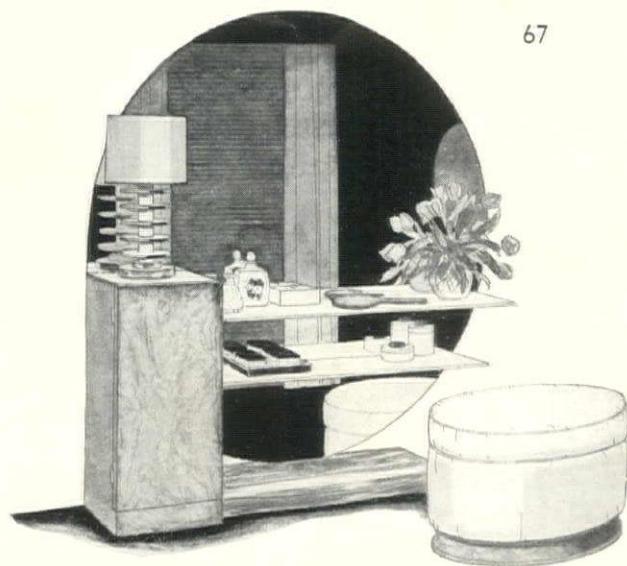


TODAY'S wine rack is compact and easily portable. Gray painted iron frame. Available in conveniently small sections that hang on the wall or fit into a sideboard as in sketch above. Abercrombie & Fitch

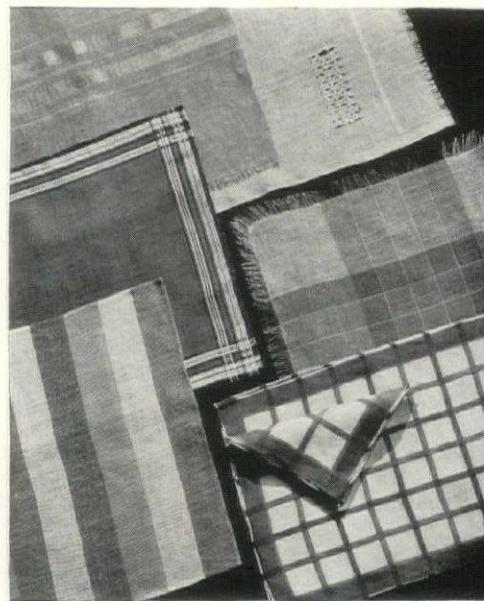


LIKE little "Half-Chick" each piece of the tea set above stands on one foot. Narrow, and flat as to sides, all four fit in a row on a small tray. Chromium with ebony handles. Rena Rosenthal

RIGHT. A sturdy breakfast set of beige and brown pottery that would grace a bachelor's domain or a rustic setting. Linen made to match in brown and hem-stitched around the edge in beige. Macy



ABOVE. Glass shelves supported by metal tubing on a full length, circular mirror make a dramatic dressing table. The cabinet is olivewood as is the low pouf upholstered in gold moire. Hathaway



ABOVE. Place mats. Left, down. Powder blue; terra cotta with black, white, yellow; green, cream, rose, black and beige. Right. Lemon yellow; green and blue; red, white and blue. Macy



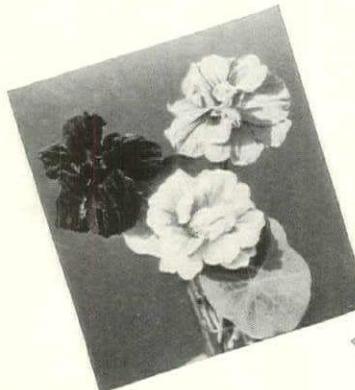
ABOVE. Lamp of white pottery designed by Waylande Gregory with simple white shantung silk shade. Matching pottery vases by the same designer may be had in a variety of sizes. Rena Rosenthal



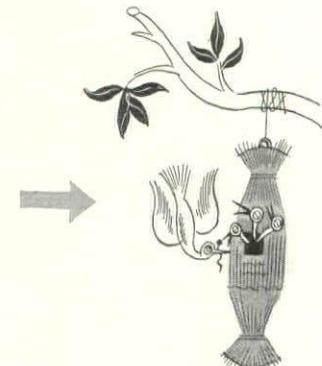
AT THE BATH. Upper right, above. New monogram in vivid red or cream colored bath set with yellow border. Lower left. Bath mat, towel and face cloth striped in beige and brown. Macy



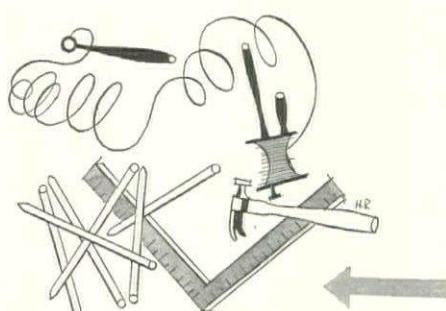
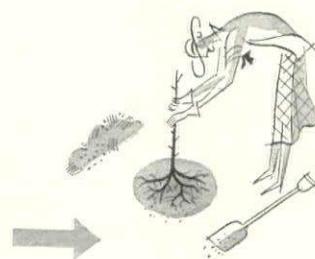
TIMELY GARDENING HINTS



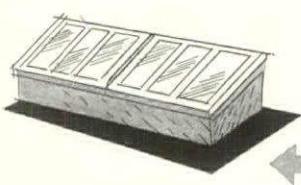
EACH year the follower of flowers is impressed anew by the achievements of the plant hybridists. Many a garden flower of today would hardly be recognized by those who knew it only a dozen or more years ago, so greatly has it been improved. Take, for example, Burpee's new double hybrid Nasturtiums, here shown and strongly recommended



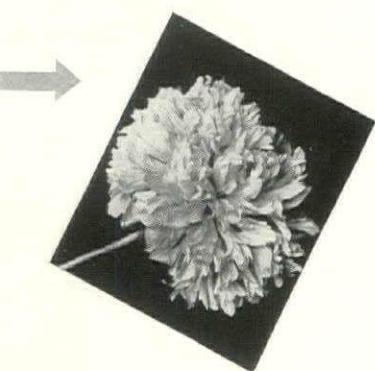
SWEET PEAS should be planted just as early as you can break into the soil with a spade. Let the trenches for them be at least 18" deep and half as wide, and fill them with very rich soil to within 4" of the top. Then sow the seed, cover it about 2" deep, and fill in gradually to the adjacent ground level as the young plants grow and prepare to climb



SUCCESSFUL execution of garden plans, whether on a large or small scale, calls for a considerable degree of accuracy. Few people can lay out a good-looking border or vegetable garden by guesswork; if the finished result is to be right, it must be based on measured distances and accurately plotted lines. Naturally, the procedure calls for certain simple mechanical aids to be used literally on the spot, such as: A 100' garden line, with reel and stake; some sort of accurate measuring unit, such as a carpenter's folding rule; stout wooden stakes to mark lines, corners, etc., and a hammer wherewith to drive them into the ground. Thus equipped, you can make your garden plan come out right

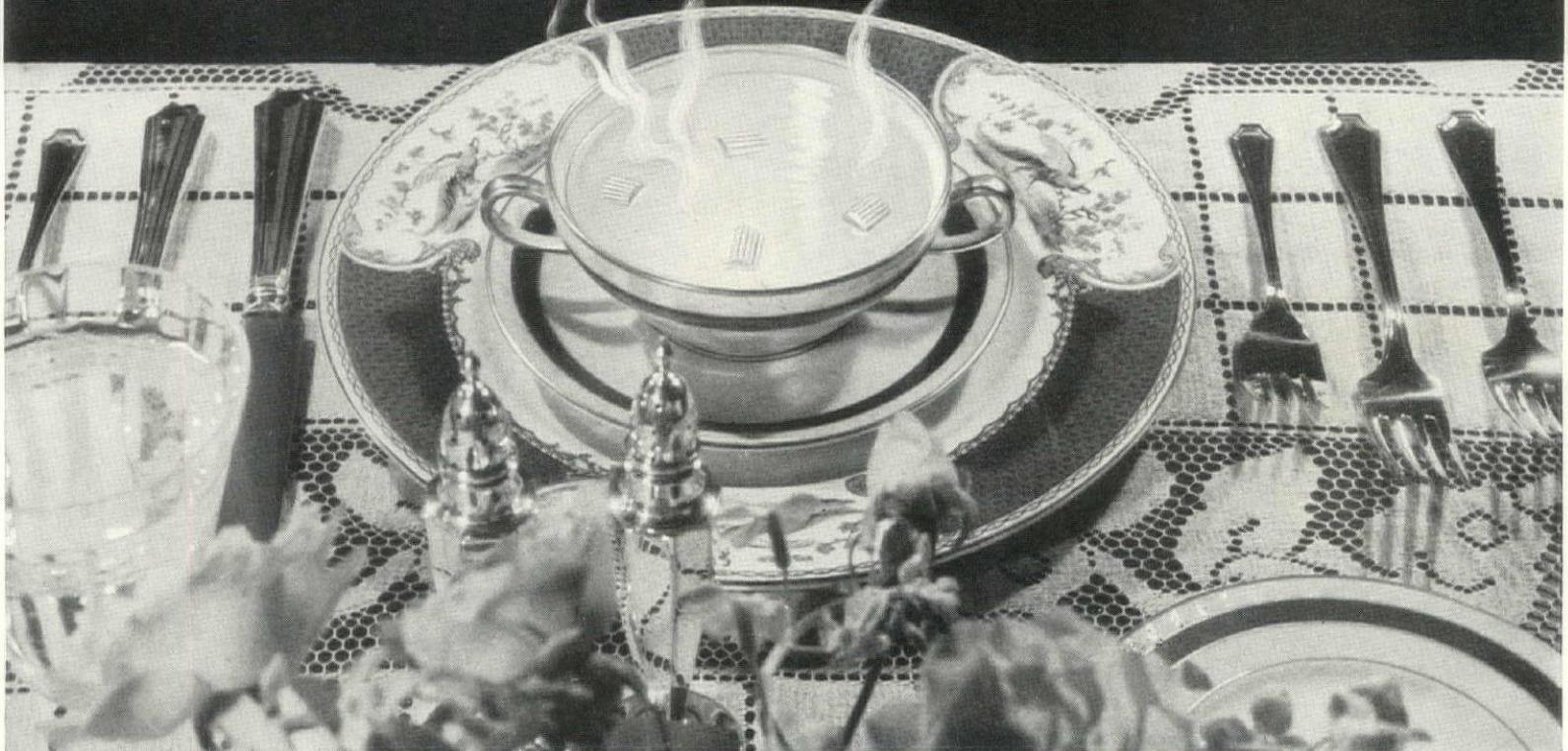


IN THE opposite upper corner of this page we show a new and noteworthy flower, and now here is another from the same source. It is a Chrysanthemum-flowered Poppy in salmon pink—large, showy and double—which is produced freely on plants which grow 2½' high



THE OUTDOOR coldframe as an aid for spring seed sowing and young plant growth generally is an old idea, but it is surprising how many gardeners have never tried it. For ease of handling and operating the 3' x 3' sashes are preferable. Two of them will cover a lot of seed

Celery Soup



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| Consommé | Tomato |
| Julienne | Vegetable |
| Mock Turtle | Vegetable-Beef |

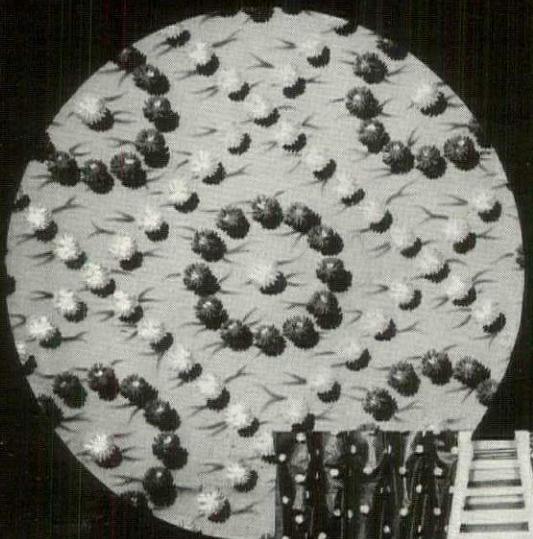
LOOK FOR THE RED-AND-WHITE LABEL



Campbell's Celery Soup

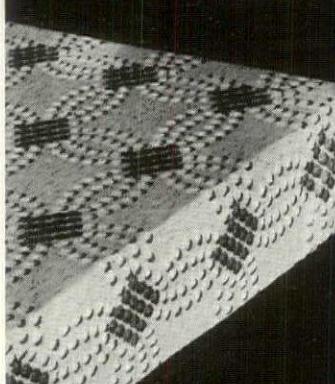
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Lots of ways to cook chicken

(CONTINUED FROM PAGE 51)

chopped fine, add the rice which has been previously cooked so that each grain is separate, moisten all of this with the broth in which the peas have cooked, add the tomatoes which have been peeled and the seeds removed and cut up, and the ham and chicken and peas. Season to taste and let it all simmer for half an hour—arrange on a hot platter, decorate with parsley and you are ready for serving.

CHICKEN CHOP SUEY

For eight people—ingredients: $\frac{1}{2}$ lb. of lean veal cut in small cubes, $1\frac{1}{4}$ lbs. of young raw chicken meat, $\frac{1}{2}$ lb. of lean pork cut in cubes, 1 small bunch of celery, 1 small onion chopped fine, $\frac{1}{4}$ cup of chicken fat or olive oil, $\frac{1}{2}$ lb. of Chinese chestnuts, $\frac{1}{4}$ can of bamboo shoots, 8 small mushrooms, $\frac{1}{2}$ lb. of bean sprouts, 1 level tablespoonful of salt, $\frac{1}{8}$ teaspoonful of pepper, Chinese sauce, $\frac{1}{8}$ cup of cornstarch softened in two tablespoonfuls of cold water.

Cut breast and dark meat from raw broiler and slice the pieces in thin strips. Add salt to the chicken fat and when hot add chicken, pork, and veal, and let simmer slowly, tightly covered, adding a little water if necessary until all tender. Have the chestnuts peeled and sliced fine, the celery and bamboo sprouts cut in two-inch pieces crosswise, then sliced lengthwise and then into thin strips. Slice the onion fine and add all this to the hot meat, also the mushrooms, which have been peeled, washed, and cut into eight parts; cover and let cook ten minutes. Now add the bean sprouts, which have been picked over and washed carefully, the softened cornstarch, salt and pepper to taste. Cover and let simmer for five minutes. Then serve very hot with Chinese rice.

To make Chinese rice take 1 cup of rice and $1\frac{1}{4}$ cups of cold water. Wash the rice thoroughly in cold water many times, until water is clear. Drain, place in a kettle and put in enough cold water so that there will be about $\frac{1}{3}$ of an inch of water above the rice. Place over hot fire and let it come quickly to the boiling point; cover tightly and reduce the heat, and let cook slowly twenty to thirty minutes or until kernels are tender. Add salt to taste. Serve each guest a portion of the hot rice in a large individual Chinese soup bowl, and cover it with chop suey. Pass the Chinese sauce.

CURRY OF CHICKEN

For eight people—ingredients: 2 small roasting chickens cut up as for fricassée, 4 onions chopped fine, 4 egg yolks, $\frac{1}{2}$ pint cream, salt, pepper, curry to taste—2 to 4 tablespoonfuls, 2 carrots, $1\frac{1}{2}$ cups of rice, $\frac{1}{4}$ lb. of butter, 2 stalks of celery.

Put the chicken in a saucepan with the carrots and celery and just enough hot water to barely cover. Simmer until tender, keeping the pan closely covered. Remove from fire, take out the chicken and pour liquor into a bowl. Put the onions in an iron frying pan with the butter and fry to a golden brown, then skim them out and put in the chicken, fry for about three or four minutes, then sprinkle over it the

curry powder. Now pour in the chicken liquor and stew for five or ten minutes. Beat the yolks of four eggs, add the cream and put this into a double boiler. Pour the curry liquor from the chicken on a warm platter—not hot—and pour over it the thick sauce. Decorate with parsley and serve with a bowl of hot boiled rice.

Then pass a tray of as many different condiments and accessories as you like, such as shredded coconut, pine nuts, pickled onions, spiced currants, chutney, quince preserve, etc. In India I believe they usually serve as many as forty different varieties, and each different dish is passed by a different servant.

COLD BOILED CHICKEN (For four)

One 5- or 6-lb. roasting chicken
8 carrots peeled but left whole
2 stalks of celery
Salt, pepper
3 white onions
4 tablespoons of butter
4 tablespoons level of flour
 $\frac{1}{2}$ pt. of cream
 $\frac{1}{4}$ teaspoon of salt
 $\frac{1}{8}$ teaspoon of pepper
Mace
Lemon juice
Lemon peel
8 slices of lean bacon
Parsley
1 level tablespoon of gelatin dissolved in cold water
Paprika

Clean chicken inside and out carefully. Tie up as for roasting, then put into deep pan and cover it with boiling water. Add the onions, celery, parsley, and carrots. Boil gently until tender but don't cook it until it is ready to fall apart. Remove the chicken from fire and let it stand in its own juice until quite cold.

About two hours before supper, remove it from the juice—place on a large deep platter and be sure that all of the juice is drained out of it. Then carefully remove as much of the skin as you possibly can without spoiling the form of the chicken. Also remove all of the strings.

Now make a thick cream sauce in the usual manner. Melt the butter, stir in the flour until perfectly smooth and add the hot cream in which you have put the lemon peel while heating. Finish cooking in a double boiler. If the sauce is too thick, add a little of the juice from the chicken strained through a fine sieve. Remove from fire and add the juice of half a lemon and about half a teaspoonful of mace and salt to taste, and add the gelatin which has been dissolved in cold water.

When the sauce has cooled, pour it carefully over the cold chicken, little by little, with a spoon until you have completely coated the chicken. Decorate the platter with the whole carrots and parsley—and put in the ice box to get very cold. Just before serving, fry the bacon nice and crisp and serve it around the chicken, and sprinkle a little paprika on the breast of the chicken. By the way, don't keep your paprika near or on top of the stove. This spoils the flavor.

This chicken to be truly English should be carved at table by the host and should be accompanied by a lovely platter of different cold vegetables slightly marinated in a French dressing and served upon a bed of crisp Boston lettuce.

(Continued on page 72)

the Silky Way to anywhere... You have never driven a car in which the act of driving requires so little effort as the new Pierce-Arrow. The wheels seem to know the road, and the car follows with the eager alertness of the thoroughbred. It is the nearest approach to completely effortless driving, and incomparable in the silky way it rides. We suggest that you affirm these statements, and soon... at the wheel of a new Pierce-Arrow.

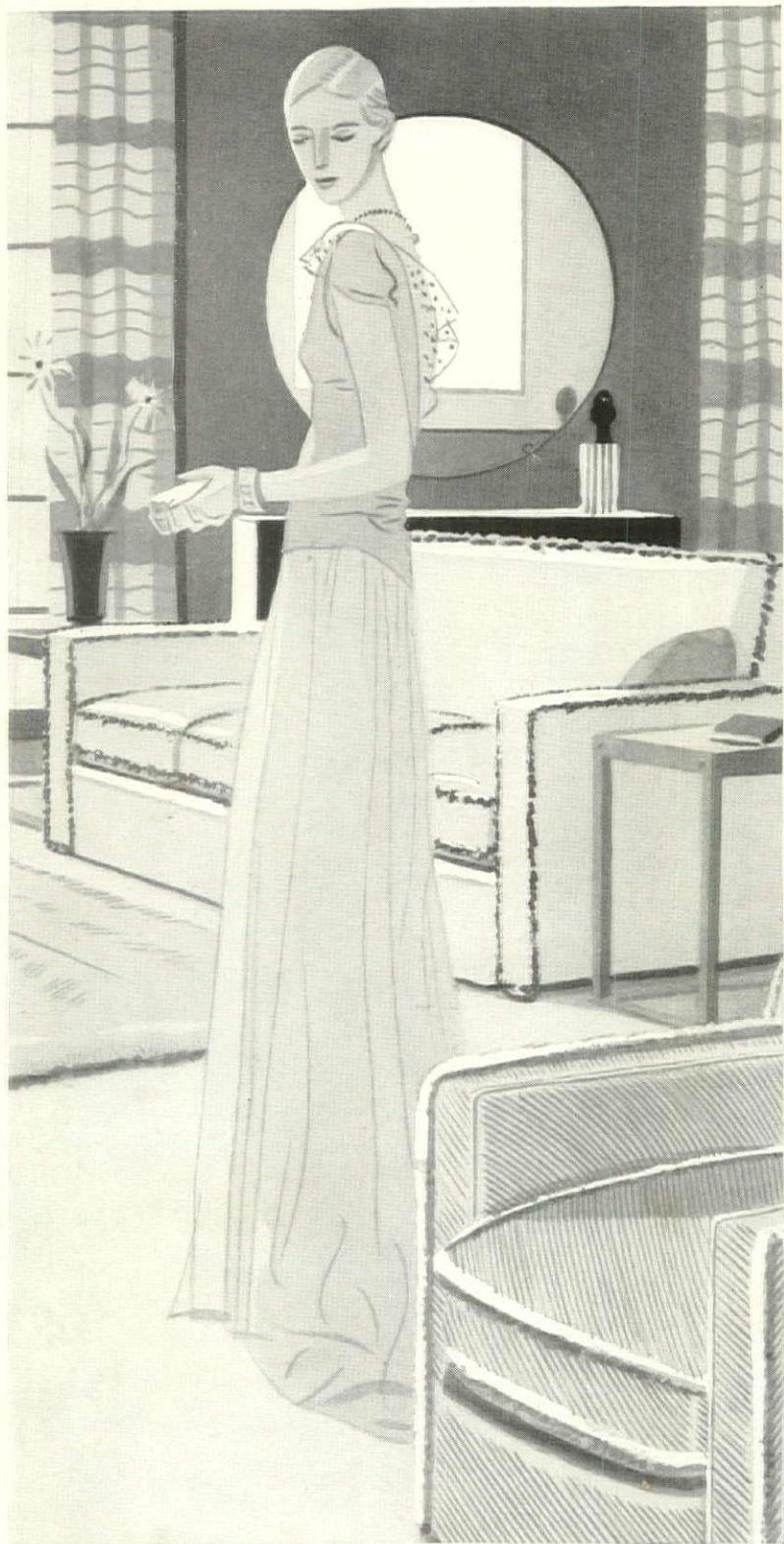


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prices for these custom-made slip covers are effective in the New York metropolitan district.

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Fifth Avenue . New York . Shops at . East Orange . White Plains

Lots of ways to cook chicken

(CONTINUED FROM PAGE 70)

CHICKEN POLENTA (For four)

1 small chicken cut up
1 slice of ham fat about $\frac{1}{2}$ inch thick and 4 inches square
 $\frac{1}{2}$ onion
1 small carrot
1 or 2 pieces of celery
Salt, pepper
Pinch of allspice
 $\frac{1}{2}$ of a glass of red or white wine
1 tablespoonful of tomato paste dissolved in a cup of hot water, or a cup of not too thick tomato sauce
 $\frac{3}{4}$ of a cup of yellow corn meal
1 qt. milk

Clean and prepare the chicken. Chop the ham fat very fine and put it into a good-sized iron frying pan. Cut the onion, carrot, and celery up fine and add them to the fat. Then put in the chicken, salt and pepper and allspice, and cover the pan. Cook until the chicken is tender, basting with the grease and turning the chicken until the pieces are brown on all sides, then add the wine. When the wine has become absorbed, add the tomato sauce. Cook a few minutes longer until the chicken is thoroughly cooked.

Serve with the polenta, which is made by boiling the milk and adding the cornmeal little by little, all the while stirring furiously. Cook in a double boiler for fifteen or twenty minutes and add the salt just before removing from the fire. Dish it by spoonfuls around the chicken, which has been put onto a deep platter for serving. Serve at once. The polenta should be very stiff.

CHICKEN EN COCOTTE À LA BONNE À TOUT FAIRE (For four)

$\frac{1}{4}$ lb. of salt pork cut in tiny squares
 $\frac{1}{4}$ lb. of butter
10 little white onions
Wine glass of Madeira
Tablespoonful of beef extract
2 tablespoonfuls of white wine
Salt, pepper
12 little carrots
 $2\frac{1}{2}$ to 3 lb. chicken
A little olive oil and about 8 big potatoes

Clean and tie up the chicken. Put one onion chopped fine, a large tablespoon of butter and salt and pepper inside the chicken. Brown the chicken carefully in an iron frying pan or cocotte on top of the stove until it is a delicate brown all over. Put more of the butter in an earthenware casserole, add the pork and put the browned chicken in the casserole. Cover it all with a big piece of buttered paper. Fit the lid of the casserole on tight and put in the oven to cook slowly for half an hour.

In the meantime, brown lightly the rest of the little onions and the carrots in the remainder of the butter in a separate pan.

Now take the chicken out of the casserole for an instant and remove the string. Pour the juice in the cocotte through a fine sieve and put the chicken and the strained juice back in the cocotte, add the carrots and onions and the white wine and Madeira in which the beef extract has been dissolved, taste and season and put back in the oven for another half hour to cook slowly.

In the meantime scoop about twenty little potato balls out of some big potatoes, wash and dry them very carefully. Put them into a frying pan with some hot olive oil and fry to a deli-

cate brown and until they are thoroughly cooked. When ready to serve the chicken, put a piece of parsley on top, add the potatoes and serve at once.

ROAST CHICKEN, PRUNES AND BACON (For four)

Put in the bottom of a roasting pan a cup of melted butter, two or three small white onions cut up fine and three small carrots cut in tiny pieces, also two slices of lean bacon cut up fine. On this bed place either a whole roasting chicken or four individual baby squab broilers left whole. Salt and pepper them and put in a moderate oven to roast slowly. Baste very frequently. About fifteen minutes before they are ready to serve, increase the heat so that they will brown well. Serve hot with large prunes prepared in the following manner as a garnish to the dish:

Soak extra large prunes, which have been carefully washed, in warm water for two hours. Drain and dry them carefully and wrap each one with a strip of lean bacon. Put in a shallow tin and broil in the oven, turning them constantly until the bacon is crisp.

Another good accompaniment to broiled or roast chicken is a can of halved apricots drained of their juice and slightly sautéed in butter until a golden brown. At this point sprinkle lightly with granulated sugar and pour a few tablespoonfuls of the apricot juice over all. Simmer for a minute and garnish the platter of chicken with these.

CHICKEN À LA HIM

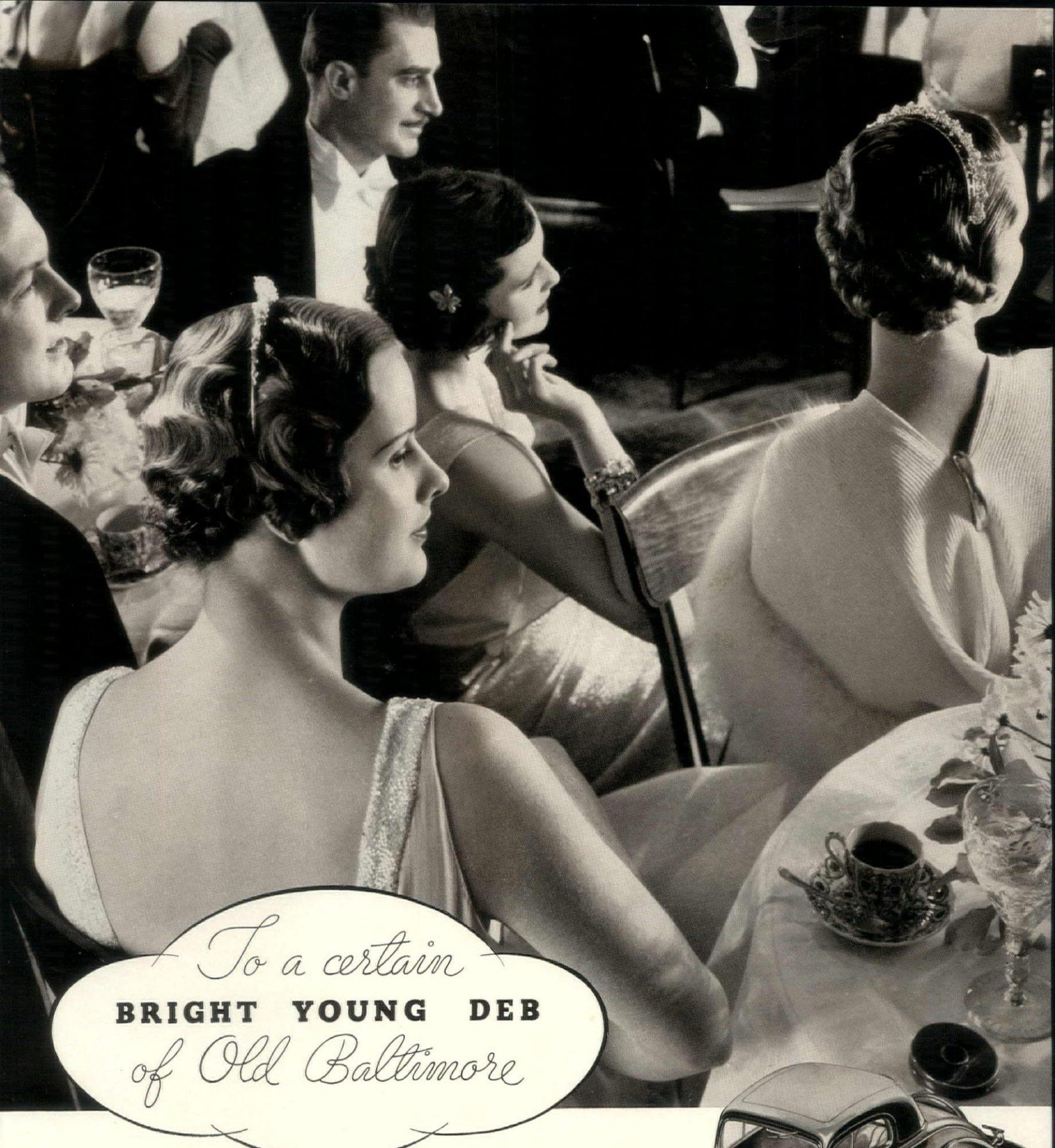
Boil the necessary quantity of rice in salted water for five to eight minutes. Drain the rice and add a handful of raisins, plenty of curry powder to season, a banana cut in slices, and grated orange peel. Stuff the chicken with this mixture and roast in a pan, surrounding the chicken with slices of the orange and bacon. Baste with curry water and the juice of an orange.

One may also use wild rice which, when cooked, can be mixed with stale bread crumbs. I believe this is the way I used to do it, but I cannot get wild rice here.

MEXICAN CHICKEN STEW

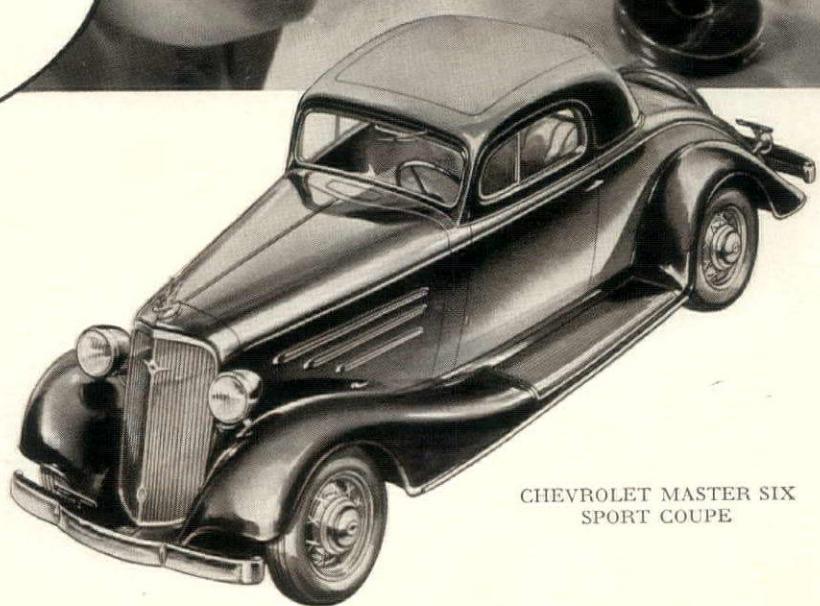
Clean and fry in lard to a deep golden brown a good sized roasting chicken cut up for frying. Remove the pieces from the frying pan and place them in a deep iron cocotte. In the lard in which the chicken was fried, fry two large onions whole and two pieces of garlic chopped fine, add 1 tablespoonful of flour and as soon as the flour is browned add two tablespoonfuls of tomato paste or sauce and one cup of water. Mix thoroughly, boil, and pour over chicken. Add three or four cloves, 1 tablespoonful of vinegar, and a cup of sherry, salt and pepper to taste and add a large green pepper sliced in two. Cover the cocotte and simmer the contents until the chicken is tender. About fifteen minutes before serving add a dozen pitted olives and a handful of seeded raisins. Serve in the cocotte or in a deep hot platter.

(Continued on page 82)



To a certain
BRIGHT YOUNG DEB
of Old Baltimore

Although your presentation at the first of this year's Bachelors' Cotillons was one among many, you enjoyed a personal triumph of the first magnitude. Your pictures, appearing first in *The Sun* and then in other well-known newspapers, indicate again why Baltimoreans sing, "Maryland, My Maryland" with such impressive fervor. As the scintillating center of your particular circle, we extend to you a special invitation to drive the new Chevrolet. You see, we had someone very like you in mind when we chose the smart fittings, developed the swagger lines, and evolved the "Knee-Action wheels," that make this personal car unique among them all. What's more, we don't even ask you to accept our word as to the new pleasures in store for you. You'll find plenty of your close friends, already Chevrolet owners, eager and anxious to bear us out in every detail.



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are practiced faithfully today, in every process of distilling and leisurely mellowing “Canadian Club”—whose age is attested by the government’s official stamp which seals the bottle. Those same principles are your assurance that any product bearing the name of Hiram Walker & Sons measures up to the high standards so evident in “Canadian Club.”

Hiram Walker & Sons
WALKERVILLE, ONTARIO • PEORIA, ILLINOIS



By courtesy of Old Black Joe

(CONTINUED FROM PAGE 60)

age. The floor is laid with old hand-made bricks found on the Plantation.

The bar, of almost extinct curly pine, was found in an old shed. What its use has been in the past, no one seems to know. Underneath it are shelves for bottles and a small refrigerator. The rough unfinished wood of the interior of the bar is stained a deep red, and the shelves, holding bottles and colored glasses, have narrow scalloped wood edges, painted the same cream as the walls of the room. At one side a tiny hand-made copper sink with a faucet supplies water—if that is ever needed. Above the bar hangs an amusing "likker" license, and at each side, brass lamps made by the owner, with red chintz shades.

From scalloped wood valances hang cotton curtains of red, cream, and brown plaid, hung, you will notice, beyond the window, that none of the light, nor the colored bottles on the little wood shelves, be obscured. All the window-sash and shelves are stained deep red. On the walls are hung many interesting old papers and documents, Civil War commissions and Confederate bonds in narrow black frames.

A door at the left of the bar opens into a tiny wash room with crude hand-made pine towel rack, shelf and mirror, the walls hung with a copy of old wall paper with scenes from Dickens. The towels are of coarse hand-woven crash with the plantation monogram "H P" in red cross-stitch.

At the right of the bar is a coat closet, and through this the "bar keep" enters, donning a white coat and apron, to dispense his hospitality. The favorite drink here is called "Hamilton Cornpopper."

High shelves on each side of the entrance door hold an interesting collection of steins and old bottles. The old jug lamps on all the tables have liquor-label parchment shades. Old tavern chairs and hand-made tables constitute the furniture.

THE MAIN ROOM

From the tap room into the main room, it is up two steps and down two steps, the stair to the balcony room above rising from this platform.

The walls and ceiling of this room are of old pecky cypress, as are the spindles of the stair and balcony. These were just chopped with the hatchet, and the resulting irregularity adds interest. The walls were painted a deep cream with flat paint, and the ceiling with blue whitewash, neither being allowed to penetrate the holes of the pecky cypress, which gives an interesting texture and contrast with the pine trim stained a warm brown.

The two big beams are old worm-eaten pieces of timber. With a lime wash underneath that eats through the brown stain, their age is intensified. Hanging between the two big beams is an old lumber-cart wheel, found on the edge of the marsh, hung by old chains that were turned up by the plough, when grading around the cabin, and made into an interesting center light in the plantation blacksmith shop.

The two little round windows high above the fireplace were furnished with new glass, the oyster shell of the

old wall forming an unusual frame.

The original fireplace opening was eight feet wide, almost the width of the live oak log. A perfect demonstration of the enduring qualities of live oak, the same that Old Ironsides holds in its sturdy hull, can be seen in how little effect the fires of years have made on its lower edge. A chimney in the middle of the cabin was too insecure to be safe, so it was torn down and its big cream-colored, hand-made brick used to rebuild the fireplace, the lovely cream and brown shades toning beautifully with the cream painted cypress walls and brown pine trim and beams.

The mantel shelf was an interesting relic. Taken from an old school-house on the plantation, where it had been used as a bench, it was originally sixty feet long, a perfect piece of old Georgia pine. It was with great hesitation that the owners cut this priceless piece of lumber, but wanting to use and enjoy as much as possible all the old relics, it served the purpose and holds other relics, jugs, candle-moulds, wooden buttermould, and an old clock whose missing works were replaced with an electric movement, the plug hidden in the brickwork. It is an interesting coincidence that the old clock, found in the north, has a picture of a lovely Southern Colonial house set among trees hung with waving Spanish moss.

DECORATIVE FEATURES

Under the mantel hangs an old gun, an old navy pistol, and hand-cuffs, glinting copper and brass ladles, and an old cattle branding-iron, another treasure that the plough turned up when grading around the cabin. On the hearth are pieces of old kitchen equipment, the big copper coffee-pot giving a glowing bit of color, while showing by its many dents, its hard use in the past. Within the fireplace were built two niches, one on each side, to hold stone jugs just as they did long ago, to age the wine.

The Negro blacksmith made the crane, the "H P" poker, and all the iron strap hinges and door bolts. The bolts are amusing, as they form the letters "H P" when bolted, the bolt being the cross of the letter "H."

Old tin lanterns, no two alike, hang from hand-made nails, but are wired for electric lamps. Above the windows and doors are pine shelves holding old jugs, plates and baskets. A niche under the balcony, its recess stained a deep red, holds a row of very old books and antique "what-nots." This touch of dark red with the same red on the outside of the opened doors, the old red shawl hanging over the balcony rail, the red, brown and cream curtains, the red tablecloth, the red brick floor with its hook and rag rugs with much red in them, gives cheery warmth to the room.

The old brick floor was an interesting problem. It was laid by a "Georgia cracker" mason, using brick from old chimneys, during a two days' absence of the owners who, by the way, were their own architects and decorators from start to finish. He was told to clean the brick before laying it, but with "the cat away" he hustled through his

(Continued on page 83)

FROM Cocktails TO Cognac

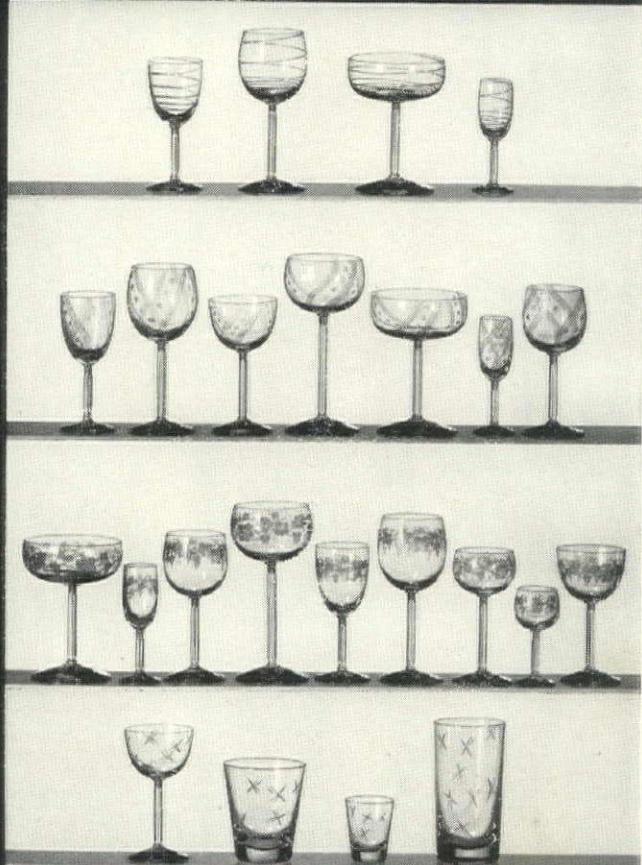
**CORRECT REPEAL ASSORTMENTS
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PENTHOUSE
SERVICE

HOSTESS
SERVICE

EMBASSY
SERVICE

SIDEBOARD
SERVICE



The four designs illustrated are (from top to bottom) Whirlpool, Celestial, Nectar and Rocket. Each service is available in any of these, as well as in many other designs and colors. Water goblets, tumblers and dinner pieces may be had to match.

Penthouse service . . . The customary essentials for correct table service of wines and liqueurs. Penthouse No. 1 . . . (32 pieces) . . . 8 each—Sherry, Claret, Champagne and Brandy. Penthouse No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

Hostess service . . . A satisfyingly adequate stock of glassware for those whose entertainment requirements assume more than ordinary proportions. Hostess No. 1 . . . (56 pieces) . . . 8 each—Sherry, Claret, Cocktail, Rhine Wine, Champagne, Brandy and Wine. Hostess No. 2 . . . (84 pieces) . . . a dozen each of the same glasses.

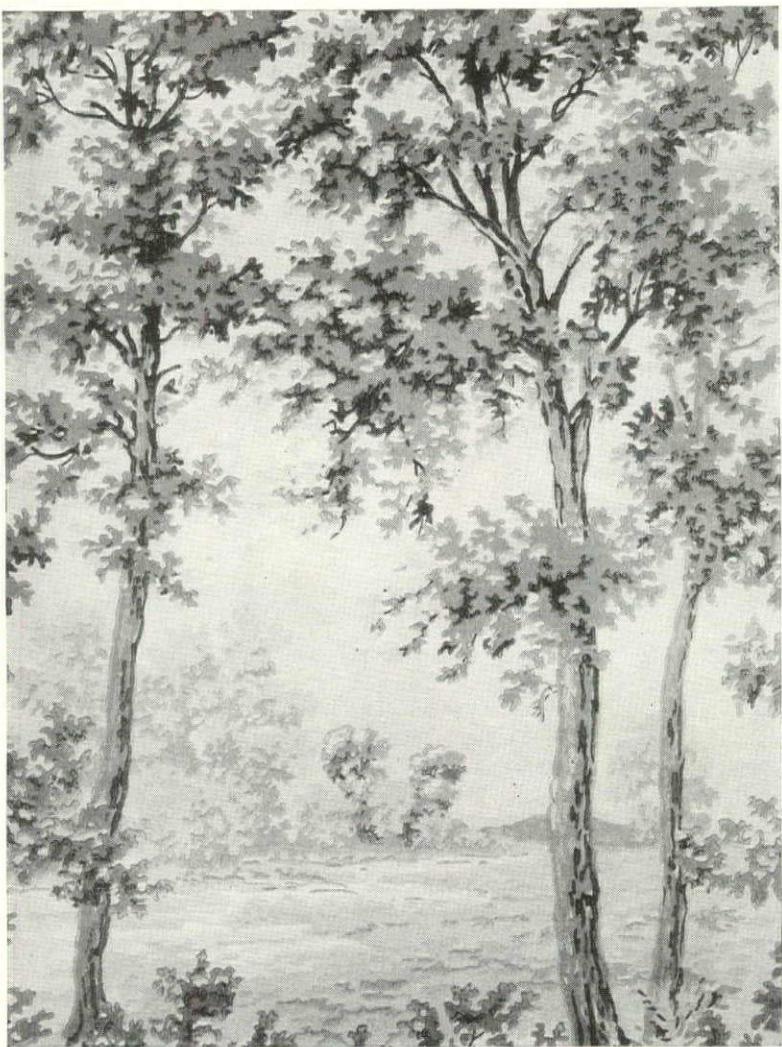
Embassy service . . . For the occasional dinner of exceptional formality. Embassy No. 1 . . . (72 pieces) . . . 8 each—Champagne, Brandy, Wine, Rhine Wine, Sherry, Claret, Crème de Menthe, Cordial and Cocktail. Embassy No. 2 . . . (108 pieces) . . . a dozen each of the same glasses.

Sideboard service . . . Standard equipment for every home. Sideboard No. 1 . . . (32 pieces) . . . 8 each—Cocktail, Old-Fashioned Cocktail, Whiskey-2 oz., Highball-10 oz. Sideboard No. 2 . . . (48 pieces) . . . a dozen each of the same glasses.

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18th Century Italy went to bed in these

(CONTINUED FROM PAGE 56)

Hepplewhite's designs picked up these simpler models and added graceful, instead of complicated, curves to the general outline. Sheraton's designs were almost as bad as Chippendale's, but he invented the idea of beds made in two separate compartments, included under a single head or canopy, from which the "twin-beds" of today are derived.

During the period of Louis XVI, the canopy and the heavy draperies gradually disappeared, the beds, during this reign as well as in the following years of the Empire style, assuming the lines and proportions that are still common today.

Of course all this pomp and magnificence had its effect on provincial furniture, but to a continuously decreasing degree, as measured by the distance from the source of original invention—Paris. In Italy, amongst the very wealthiest class, the beds differed from the French only in slight details that could be attributed to the individual taste of the patron ordering a matrimonial bed, as they were and still are called, from his cabinet-maker. Cardinal Acciaioli even went so far as to have a most spectacularly landscaped grotto, built of papier-mâché rocks, constructed in his bedroom, so that callers, when he chose to receive them, could discover him in the rôle of a hermit. But then, this was only when one of his simpler moods was upon him.

The Italian provincial beds did not partake of the theatrical phase, but clung simply to the past. They were built in walnut solidly and plainly along the earlier lines of the Louis XIV beds.

Some of these walnut beds have bench-like chests built around them upon which one could sit while undressing and in which extra bedding and linen might be stored. This idea was far more practical and attractive than the French scheme of a balustrade about the bed, which served to keep the crowd at a distance from the noble occupant when he or she, as the case might be, received callers—a fashion that was introduced at this time by the French royalty.

GENERAL DETAILS

Slender posts at the four corners were not, by any means, always of wood. Sometimes delicate wrought-iron posts, shaped like spindles or fluted like columns, were employed. These were often further ornamented by polished brass urns or finials surmounting them at the point where they supported the canopy, now much diminished in size and quite simplified in line.

Painted beds were usually designed along the general lines of the later Louis XV mode, especially in the northern districts around Genoa, Turin and Venice. Here French influence predominated throughout the entire 18th Century and, as a matter of fact, still does to this day. Further south, wooden beds without canopies and posts, painted in simple floral designs and quaint country scenes, came into being along toward the middle of Louis XVI's reign. Marbleizing was also used to great effect

on side rails, headboards and foot.

The Empire beds followed the French style closely, the same points being true with beds that have already been made in reference to sofas, commodes and other Empire pieces. Only in rare instances were they constructed in mahogany, as the Italian walnut undisguised was the more popular wood. Where the color of the mahogany seemed to be an essential element to the cabinet-maker, various woods painted and grained, in imitation of mahogany, were used. Ormolu, an important feature of the Empire style, was almost always carved in wood and finished in parcel-gilt; in some instances, however, the sphinx head and feet and the laurel wreath were of brass, imported from the French brass craftsmen.

One type of bed, quite common to the Italian countryside, and indigenous to Italian soil, was the bed spring built on a rectangular frame set on four plain legs, like the studio couch of today. This was set against a headboard fastened to the wall. The headboard was cut out in accordance with the Baroque lines of the Louis XV period or simple geometrical lines of the Louis XVI period, padded with wool and covered with silk, brocade or satin damask. To finish it off, a wood moulding was customarily used to frame this headboard, if a rich braid had not already been thought of by the local upholsterer.

ILLUSTRATED EXAMPLES

The photograph at the lower right corner of page 56 shows a bed of the transitional period made entirely of Italian walnut. The frame and springs are concealed by the continuous bench-like chest that surrounds and is a part of the bed. These chests were originally designed to hold the changes of linen, extra pillows and covers that belong to this particular bed, just as they were so specifically mentioned in the will of the Earl of Arundel in 1392. This bed is now owned by the Marquis Peruzzi di Medici.

The bed at the top of page 56 is a delightful example of Italian early 18th Century work, using the simple arcade motif for the head and foot. The arch supported on columns is universal in Italian domestic architecture. You find it used for loggias, cloisters and the palace courtyards.

The posts of another bed in the villa of the Marquis Peruzzi di Medici, near Florence (also shown at the bottom of the page), are made of fluted iron with brass finials supporting a canopy much smaller in its proportions than those of the previous century. All the furnishings of this room are provincial Italian 18th Century from the Sheraton type commode and Empire mirror to Louis XVI armchair and cane-seated side chairs, that combine features of both the French and English cabinetmakers' designs.

The very simple Louis XVI bed shown on page 56 is of rustic origin and is painted a soft blue-gray. The scene on the headboard, although naïve in technique, is full of charming color depicting peasants at work. The draped swag and tiny garland, (Continued on page 88)



Silver tray from Abercrombie & Fitch; frosted glasses and bar glass from Bergdorf Goodman. Ready: a "Perfect" Cocktail — 1 part gin, 1 part M. & R. Italy, 1 part M. & R. Dry, green olive, lemon peel.

*Like using a **GOLD TOOTHPICK**
at the table,*

SWEET COCKTAILS are no longer quite the thing

• The Nineties had its revolting little gadgets (you could buy a dandy, solid gold, for \$25)—but prohibition had its sickly-sweet cocktails. By comparison, the toothpicks were a triumph of social finesse. Both offended the guests' sensibilities. But the cocktails did a *complete* job. They went deeper.

They're disappearing fast, thank goodness—those vicious liquid-heartburns. People are going back to civilized cocktails—Martinis, Manhattans—cocktails made of vermouth.

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Of course we mean Martini & Rossi Vermouth which for generations has been the standard all over the world. Ask your favorite dealer for a bottle or two of each kind.

Note: There is a widespread impression that sweet vermouth is made only in Italy and dry vermouth only in France. This is not the case. We make an excellent dry vermouth called "Dry" as well as the famous "Italy" vermouth.

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MIXED VERMOUTH:

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"AMERICANA BIANCA"

A drink widely used throughout Italy. Fill glass $\frac{1}{2}$ full with "Italy" and "Dry" Vermouth—half and half. Add several drops of bitters and a slice of lemon peel. Add seltzer as desired. No ice.



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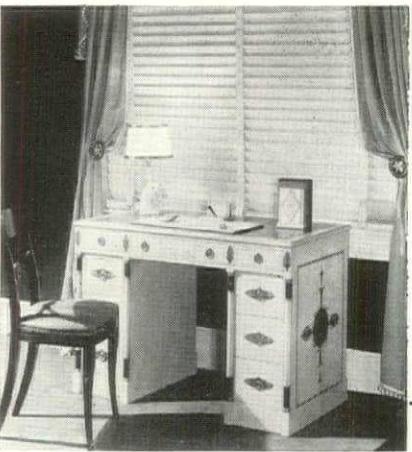


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Rose success begins in the soil and roots

(CONTINUED FROM PAGE 39)

No. 1 is largely exhausted, it is placed at the bottom where it is out of reach of the root system. With some good cow manure mixed into it, it will rehabilitate itself for future use.

Old layer No. 3 becomes new layer No. 2 because it is not quite prepared to be surface soil. In this middle position it will acquire some of the benefits of cultivation and subsequently will be ready to assume the top position when necessity arrives.

Old layer No. 2, having gone through the process explained in the previous paragraph, assumes the duties of top-soil with full vigor.

Rose beds thus prepared must be let to settle at least eight or ten weeks before any planting can be done. During the settling time well rotted cow manure, in the ratio of one cubic yard to thirty square yards, is mixed into the new topsoil. Lime also is added in the ratio previously mentioned.

This procedure of transposing the layers should be repeated every twelve or fifteen years, which will prevent the soil from becoming tired of Roses.

As mentioned before, subsoil is necessary if Roses are to thrive. It quite often happens that we find only a thin layer of good earth on top, and sandy soil beneath. In that case we must make our subsoil by mixing in some good organic matter.

PLANTING PREPARATION

Planting should be undertaken in only two periods of the year: late fall and early spring. It is my belief that fall planting is best, anywhere. Roses reach a dormant stage in late fall, and all commercial nurseries are then digging the plants either for sale or for winter storage. The Roses not sold in Fall are dug, not because they must be stored over winter, but because very often it would be impossible to dig them in time for spring shipments. It is always advantageous for any plant to be set out as soon as possible after it has left the soil for purpose of transplanting.

While the branches are in a dormant state during the winter months, the root system is active at least to some degree. This activity prepares the plant for the first real sign of spring. It results in the formation of small side roots, which are the actual feeders of the plant. When spring comes the roots of fall planted Roses are ready to furnish nourishment as soon as the branches are ready for it.

However, if necessary, we can plant in early spring, as soon as we are fairly assured that the real winter frosts are past, and no later. Late spring planting is always rendered risky by the sap flowing through the plant. While modern science has made it possible to retain the dormant state in Roses for quite a long period in the spring, it is not Nature's will.

Rose plants must be field grown and budded—not grafted. As to age at purchasing time, it should be at least two years. I am stressing this point particularly since Rose plants which grow on their own roots and others which are grafted and have their origin in greenhouses are sometimes offered for sale. Both kinds will ultimately lead to disappointments and to the wrong

belief that Roses cannot be grown successfully in this or that section of the country.

The Rose plant, while representing a unit, is really composed of two distinct parts: the root system, which is that of a wild Rose or a hybrid of such, and the branch system. Each of these two parts has a definite function. The root system is the source of supply, while the branch system must produce leaves and flowers.

For reasons never made clear, information has been given to the effect that the budding point—the knobby swelling at the upper end of the root neck—should be planted two or three inches below the ground surface. In my experience, following such advice means that at some time during its life one or two branches of the plant will die. Dead wood must be eliminated, as an aid in prevention of diseases. Deep planting will not permit you to eliminate this dead wood completely: the best you can do will be to cut it off at the surface level, thereby inviting disease below the ground level.

In planting Roses of any kind never prune any of the roots except when one has been broken or bruised in shipment, calling for a clean cut just above the injury. Before actual planting prepare, in a good sized pail, a mud mixture just thick enough to cling to the roots without running. Take not more than six Rose plants at a time and dip the roots up to the budding in this mixture; then place them under some canvas or burlap to keep the mud from drying while you proceed with the planting.

This little extra precaution will keep the mud in condition to absorb soil moisture quickly and relay it to the roots. This is especially important in spring planting. On the other hand, if you let this mud dry before planting your Roses it will form a crust around the individual roots and check any quick flow of moisture. Always stir the mixture to keep it thick, and as soon as it starts to lose body add more earth and a little water.

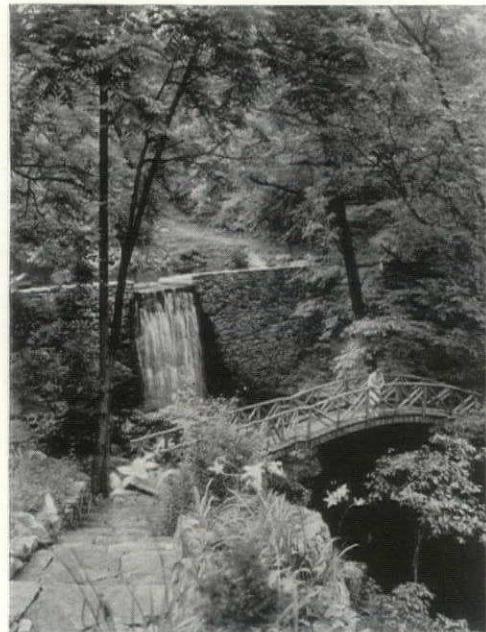
SETTING THE PLANTS

Make certain that the hole is deep enough to permit the longest root to go straight down; never bend any root to accommodate it to the size of the hole. This may seem an unimportant item but it is vitally important and tends to carry the Rose plant a long way toward real success.

When the root system is well spread in the hole, the latter is half filled with fine earth. Then take hold of your plant at the budding and proceed to shake the root system in order to work the earth between the roots, subsequently filling in some more earth and giving two treads with your foot. This will pack the earth around the root system. This treading is done lightly, not with the pressure of a steam roller. If Roses are planted during heavy rain, refrain from treading, as under such circumstances it would compact the soil too firmly.

Roses planted in the fall are not pruned until spring, while those planted in the spring are pruned immediately. Fall set plants should be mulched with earth before real winter sets in.

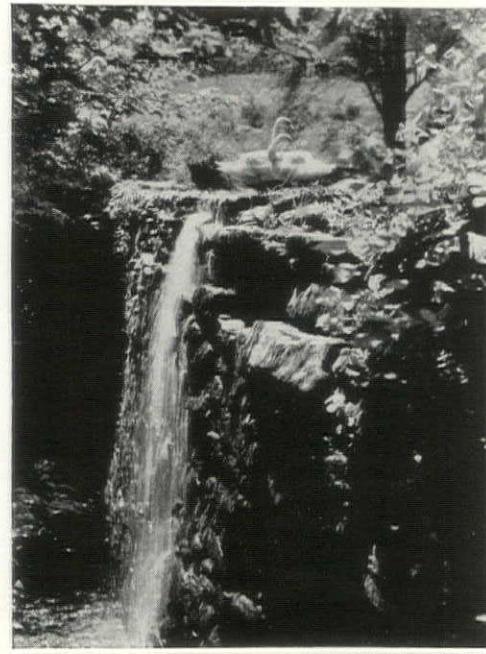
Once a mill stream



A NEW dam below one already in existence made a splendid naturalistic lake from an old mill stream running through the estate of C. J. Voorhis at Long Ridge, Stamford, Conn. New dam is shown at the left

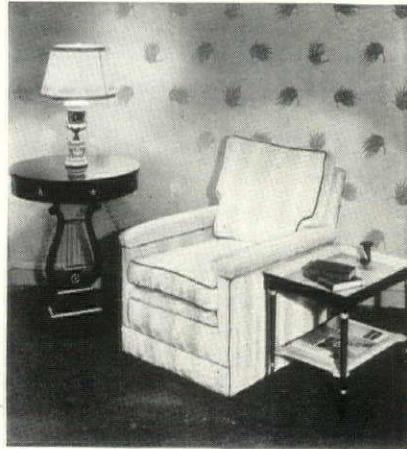


MANY years ago the vicinity of this placid pool was a scene of great activity. The stream which feeds the pool at that time furnished power for a grist mill located on one bank and a saw-mill on opposite side



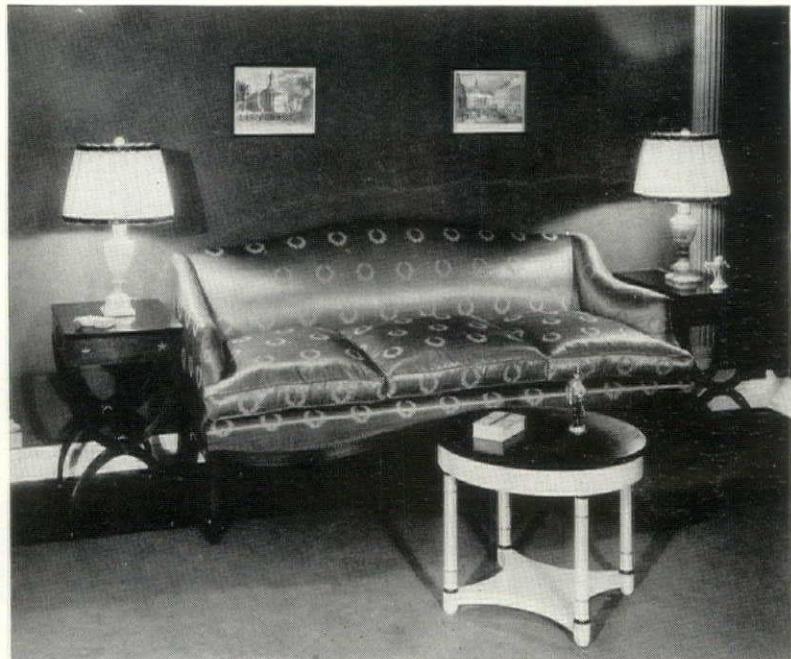
PUBLISHERS' PHOTO SERVICE

To the left is a view of the old dam. Examination of this prior to the building of the other one disclosed in front of it part of a log dam, that had evidently been built in Colonial times, with some huge logs still intact



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Sunset tints in Evening Primroses

(CONTINUED FROM PAGE 65)

expand suddenly. Little need be said of this Common Evening Primrose as few will wish to grow it in their gardens. In reprisal for the many weeds sent us by the Old World we have bestowed upon it at least the Common Evening Primrose, and that so long ago that Parkinson (1729) notes its primrose color and its primrose odor, and says it was imported from Virginia. Reputed hybrids of this biennial species that long grew in my garden (they self-sow freely) are *Oe. lamarckiana* (*Oe. biennis grandiflora*), taller of stature and with larger moons, unknown in a wild state, and *Oe. Afterglow*, a quite striking form whose wide yellow flowers are set off by scarlet calices. Both of these are well worth growing in a semi-wild portion of the garden and make of the coming of evening a quite spectacular event where they are congregated in large numbers.

LOW-GROWING SORTS

An attractive low-growing, rosette-forming plant from the Southwest is *Oe. brachycarpa* (*Lavauxia brachycarpa*). The leaves are narrow and somewhat hairy and the flowers rising in a succession from the neat rosettes are about four inches across and delicately fragrant. This has proved with me a reliable hardy perennial species, and is valuable for dry, sunny, lime-impregnated slopes in the rock garden.

Oe. caespitosa (*Pachylophus caespitosa*), the Tufted Evening Primrose, or Cowboy Primrose as it is sometimes called, as I know it is a biennial (occasionally proving perennial) growing about nine inches high, with slightly downy leaves, narrow and pinnatifid, the flower buds long and pointed and opening at sundown through June and July into wide, white silken blossoms almost or quite stemless but raised above the foliage on long perianth tubes. It is one of the loveliest flowers I know and has the added grace of exquisite fragrance. As it matures the flower flushes and by morning is quite pink and faded. "A curious feature of the flower," notes Mr. Dykes, "is the prominent four-pointed stigma and the abundant yellow pollen which hangs in threads from anther to anther." I have not found it a reliable stayer in my climate though it may roam far and wide for a time. But no lover of the beautiful should live without at least making the acquaintance of this plant.

Closely allied to it are *Oe. marginata* and *Oe. eximia*. The Kew Hand List and other European authorities refer both of these species to *Oe. caespitosa*, but American botanists give them a separate identity. When I have ordered seeds or plants of any of them I have always received the same lovely thing. Right or wrong, I am satisfied with it. Rydberg gives the locale of *caespitosa* as dry hills: Sask.-Neb.-N.M.-Mont.; of *eximia*, hills and banks: S.D.-N.M.; of *marginata*, on hills: Ida.-Colo.-Utah-Oregon. So the exact identity of your plant is probably determined from the locality from which you (or its vendor) derive it. It is distinctly a species for a dry plain or hillside in the rock garden.

Oe. clutei, a new species discovered in Arizona by Willard Clute, I have not grown. It is reported a biennial, making a large rosette of leaves the first season and in the second throwing up a four-foot stalk flanked by lesser stalks and bearing in quantity yellow flowers four inches across that open out flat. No doubt a desirable plant and one of which seed is to be had.

A group of good hardy perennial kinds for the borders comprises *Oe. fruticosa* (*Kneiffia fruticosa*) and its varieties *major* and *youngi*, and *Oe. glauca* (*Kneiffia glauca*) with its varieties *Fraseri* and *Eldorado*. These are anybody's plants, hardy, spready, gay in their bright yellow summer blossoming and happy in any sunny border. *Oe. fruticosa* belongs to the Carolinas and the region out through Ohio, Michigan and Idaho. Its height is about eighteen inches, erect and stocky, and the calices and outside of the tube and the stem are tinged with red, which in the improved forms is accentuated and adds much to the showiness of the plants.

Oe. glauca belongs to the mountains of Virginia, Kentucky, etc., and a good deal resembles the foregoing save that it is somewhat less in stature and the leaves are glaucous. The variety *Eldorado* is said to be semi-double and a little taller than the type but I have had no experience with it. Like all the others of this group it is sub-shrubby. All these *fruticosa* and *glauca* forms are day-flowering and make a most attractive showing for several weeks in the summer. No plants could be more easily grown.

Then we have *Oe. missouriensis* (*Oe. macrocarpa*, *Megapterium missouriensis*), the Ozark Sundrop, another yellow day-flowering species of importance for the edge of a sunny border or the rock garden. The plant is somewhat lax and trailing, the leaves bright green and narrow, the flowers wide yellow suns that continue to materialize all through the summer. This plant belongs to the limestone cliffs and barrens of Montana to Nebraska, Colorado and southward. It is a good subject for the rock garden for the plant is no more than nine inches high though it has a considerable spread. In any case it keeps its neighborhood blossomy until well into the autumn. It requires full sunshine and a well-drained soil.

A REAL PIGMY

Oe. pumila—or so I know it—is a little species with the smallest flowers of the genus, only a few inches tall, a trifle weedish in appearance but yielding a succession of day-flowering, yellow, penny-sized blooms all through the summer and fall. Its flat rosettes occupy little space and it may be given a place in some sunny, sandy locality for the sake of its continuous bloom.

And now we come to three of the beauties of the race with which we must bring this discourse to a close, though we have hardly touched the fringes of the garment that is, or was, *Oenothera*.

From Montana west and south we derive *Oe. speciosa* (*Hartmannia speciosa*)

(Continued on page 82)

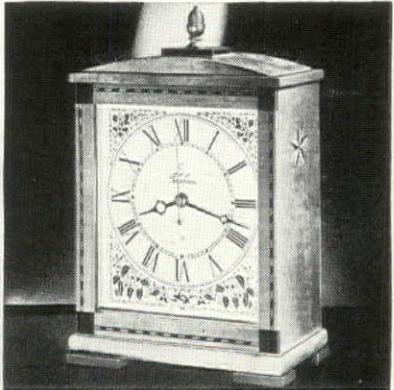
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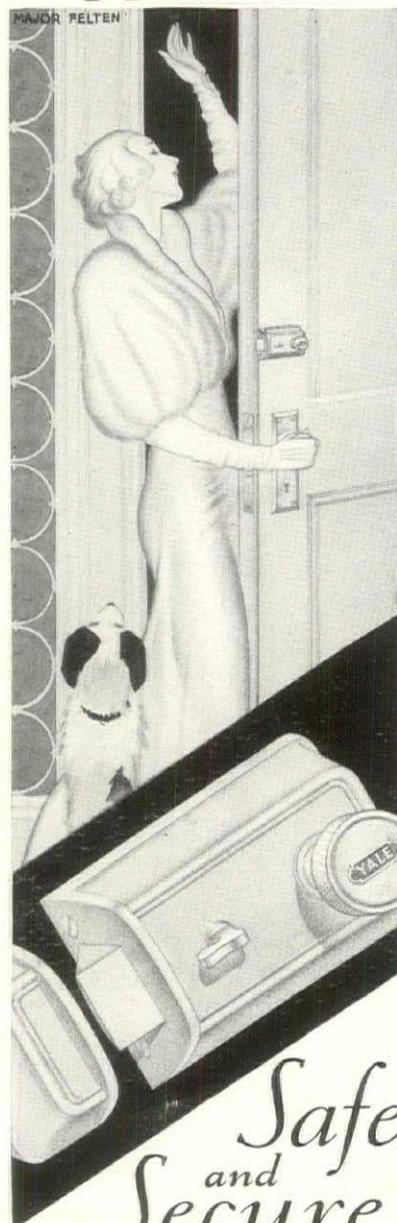
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Sunset tints in Evening Primroses

(CONTINUED FROM PAGE 80)

ciosa), a hardy perennial that was one of the first plants to teach me that one can have too much of a good thing—for it is a plant of hungry ambition. But it is lovely. Somewhat shrubby and growing laxly erect to a height of about fourteen inches, it clothes itself in somewhat hairy leaves and a gossamer flutter of white blossoms about three inches across that are delicately fragrant at night and make the characteristic change to pink before twenty-four hours are out. It is a day-bloomer and never fails to evoke admiration from those who see it. A pink-flowered form offered as *rosea* or *rubra* is said to be more compact in habit. Give it a soil sandy in quality and full sun and you will satisfy all its needs.

Oe. tetrapeta (*Hartmannia tetrapeta*) is a night-blooming biennial of great charm with white, thin-textured flowers opening punctually at sunset. I grow it in the rock garden where it self-sows freely but never attains the twenty-two inches allowed it by authorities, nor is it fragrant. Dr. Bailey gives as synonyms *Oe. childsei* and *Oe. sarrasini*, and says it is found wild in Arizona and Texas,

as well as in South America. It blossoms from midsummer until well into the autumn.

Tried for the first time this past season, and proving to be a most lovely thing, is the Desert Primrose, *Oe. tricocalyx* (*Onagra tricocalyx*). It is biennial or at best a short-lived perennial. Seeds started in a coldframe in December, 1932, flowered all through the summer and autumn of 1933. On a plain of the rock garden it proved rather an ungainly plant in habit but when the immense fragrant white flowers began their evening performance any lack in grace was forgiven it. The flowers are of silken texture and filled at the heart with golden stamens. Dr. Ira Gabrielson says, "From the Dalles of the mighty Columbia eastward, the sand dunes and cliffs alike are banked knee-deep in tangled masses of this fragrant Evening Primrose." When I covered the garden late in the autumn some plants seemed to have disappeared, others were still showing points of growth. I do not yet know what the winter will do to them, but as it blossoms so readily from seed sown the same season any one may enjoy this exquisite newcomer.

Lots of ways to cook chicken

(CONTINUED FROM PAGE 72)

PERSIAN CHICKEN (For four)

1 lb. of Carolina rice
1 spring chicken, left whole
Peel of 4 oranges
4 ozs. of sugar
½ lb. of salt
2 grams Spanish saffron
2 oz. almonds
½ lb. butter

If dinner is to be at eight-thirty, the rice will have to be put to soak at seven o'clock in the morning. First wash it three or four times, rubbing it between the hands and changing the water each time. Next soak the rice in tepid water, letting the water stand three inches above the rice. Pour the half pound of salt on the rice and let it stand until six o'clock at night.

Into a two-gallon caldron pour six quarts of water and let boil. As soon as it boils pour out slowly and with care the water in which the rice has been soaking. Empty the rice into the boiling water and increase the heat. As soon as the water boils again remove the cover and stir the rice with a flat spoon. Then replace the lid and let the contents boil up again. Repeat the stirring process three times. Next drain the rice in a sieve, shaking it to remove all adherents of salt and starch. Now melt a quarter of a pound of butter by pouring a large cup of boiling water on it. Pour half of the melted butter into a gallon caldron and gently empty the rice into the caldron in such a way that it will spread uniformly without sticking together in rice balls. Place the caldron in a hot oven. Close the oven and after five or six minutes see if the caldron is hot; if it is, bring it out gently and pour the remainder of the melted butter over the rice and spread it in the oven. Now

reduce the heat until the caldron gives a hollow sound when rapped with the fingers. This will indicate that the rice is sufficiently cooked.

To prepare the almonds, boil them for a few minutes until the skins fall off and the meat becomes white. Cut into four quarters perpendicularly.

Next remove the white part of the orange peel to such an extent that both sides of the peel are of the same color. Then cut the peel into long thin strips. These should be boiled in two waters to remove all bitterness. Then strain.

Mix the almonds with the orange peel and boil in a syrup of sugar for ten minutes. Strain and keep in a warm place until needed.

Begin boiling the chicken very slowly at 3:30 P. M. Boil until the skin and bones detach themselves from the flesh.

Warm the saffron to remove all dampness and pound it to a powder in a mortar, after which dissolve it in 3 tablespoonfuls of cold water.

In serving, one-half of the rice should be taken from the caldron and mixed in a bowl with the orange peel and almonds. Over this sprinkle three tablespoonfuls of saffron water to color well; now pour over it about two tablespoonfuls of melted butter. Next remove the remainder of the rice from caldron and dish it up ready for the table. Place the chicken, from which the bones and skin have been removed, on top of the rice.

Top the whole with the remainder of the rice which has been mixed with the almonds and orange peel and saffron and serve at once. This will make a delightful and pleasantly flavored dish.



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(CONTINUED FROM PAGE 73)

job and the result was a very grayish looking floor. Scrubbing it with muriatic acid only ate the cement and roughened it. A scraping machine that was called in did not clean the cement down to the warm soft red that was wanted. So, five different shades of red and brown stain were mixed, and five men, each with a pail of stain, painted each brick, skipping around to avoid regularity and carefully avoiding the cement between the bricks. This done, each brick was shellacked separately to avoid brushing the color into the cement. When this was dry, the whole floor was given a coat of shellac to hold the cement joints that had been eaten by the acid, then waxed and the result was perfect. The texture and appearance of the old brick had not been lost, and the floor was a warm, glowing color.

The furniture is an interesting collection of different periods. Old family pieces found in a grandmother's attic with a few added pieces bought here and there, among them a rare ten-legged pine bench that had been covered with layer upon layer of paint, which had to be removed, the wood bleached, stained, and waxed. The same thing had to be done to the small chest of drawers that was bought in a second-hand store of a small southern town for one dollar. The removal of hideous green paint disclosed its lovely old pine. On it rest an old family album and a basket woven by the Negroes from marsh grass. Another example of the very good basket weaving of the Negroes of these islands is a tray on the shelf beside the books and another on the corner-cupboard.

The prize possession of all is this corner cupboard by the fireplace, which has been in the family for so many years that no one knows where it came from. Many different kinds of wood are in its construction, put together with wooden pegs. Connoisseurs of antique furniture have been unable to determine its origin, and have decided, that, if it did not come from Europe originally, it was made in this country by a European cabinet-maker, using his odds and ends of wood to embellish, according to his own ideas, the main structure of walnut. Many hours of patient labor must have been consumed in its building, for its whole outside surface is almost completely

covered with applications of the different woods—mahogany, cherry, maple, ash, in designs no two alike, that are carved in an almost unbelievable number of different patterns. The elaborate tassel motif in the upper corners, as well as some of the other designs, causes one to suspect a Scandinavian origin, but as yet no one has been able to identify it.

In direct contrast is the pine pewter cupboard standing near it. Plain, square, practical, its only embellishment the collection of early American glass, old plates, brown glaze pitchers, and pewter candlesticks on its shelves, it surely depicts the sturdy, simple qualities of our American pioneers.

On its top stands another interesting Southern relic, a large jug, dug up on the General Bull Plantation in South Carolina, its origin also a mystery. Expert potters, examining it, have been unable to determine its origin. Impressed on the top of the bowl, opposite the handle, is a design, apparently Aztec, but the Aztec and Spanish pottery had no glaze, and this jug has a lovely old glaze.

Back of the cabin a roughly-built pergola, paved with old hand-made brick, holds pink and white Cherokee Roses and purple Wisteria, and overlooks the river and "Marshes of Glynn." It was not built entirely across the side, as there will be a kitchen and bedroom wing added "if, as, and when." It will then be a delightful little guest house, catching the cool breezes from marsh and river, and giving unobstructed view of the glorious Georgia sunsets.

A rather interesting little old place, after all, that houses many a jolly party of plantation guests, with its old extension table stretched out, covered with a red checked tablecloth, a buffet dinner served in wooden dishes and old pewter, its centerpiece an old castor flanked by milk, glass, celery holder, and spoon holder. With old plates and bone-handled cutlery, the guests serve themselves to an old-fashioned dinner of sausage (broiled in the fireplace), grits (no Southern table is complete without grits), peas, carrots, cabbage and tomato salad, all from the plantation fields, corn bread, and apple butter, and lemon pie for dessert. A steaming pot of coffee on the hearth, and "what will you have" from the bar.

Flowers for white gardens

BULBS

Snowdrop (*Galanthus nivalis*); Single Roman Hyacinths.

Tulips: Albino, Carrara, Miss Blanche, Themis, White Duchess, White Ensign.

White Checkered Fritillary (*Fritillaria meleagris alba*).

White Grape Hyacinth (*Muscari botryoides alba*).

Narcissus: Alice Knight, Beersheba, La Vestale, Mrs. Ernest H. Krelage, Watteau, W. P. Milner, Evangeline, Hera, Mrs. Langtry, Queen of the North, Madonna, Poetaz Medusa, Poeticus Snow King.

Lilies: *Candidum, speciosum album*,

Martagon album, Browni, auratum macranthum.

Summer Hyacinth (*Galtonia candicans*).

White Autumn Crocus (*Colchicum autumnale album*).

HERBACEOUS PERENNIALS

Alpine Rockcress (*Arabis alpina*); White Creeping Phlox (*Phlox subulata alba*); Hardy Candytuft (*Iberis sempervirens*).

White Iceland Poppy (*Papaver nudicaule alba*).

White Tufted Pansy (*Viola cornuta alba*).

(Continued on page 91)

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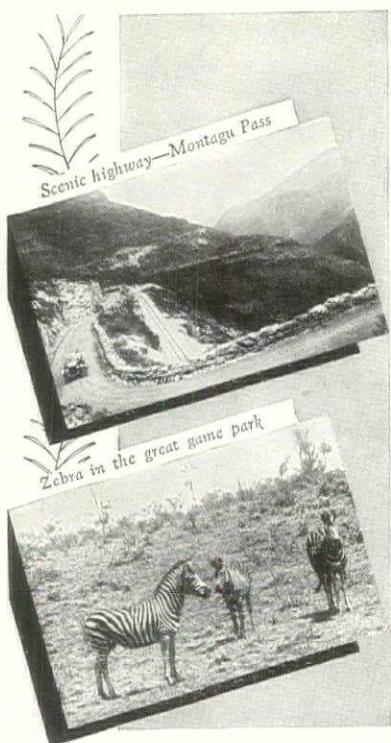
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The Lilac line-up

(CONTINUED FROM PAGE 29)

there is room for the small as well as the large. The newer varieties give many new colors—but what of that? The old Lilac color is still charming. We want the new kinds, of course, and I am writing this article to urge that they be planted much more freely, but I beg of my readers in doing this not to drop out of their gardens a shrub as lovely as the common purple Lilac.

The common white Lilac is, however, a horse of a very different color. Don't waste your time planting what the old nurseries used to call "the old and beautiful white Lilac." It was old and it was a Lilac but today it cannot fairly be called either beautiful or white. The color is far removed from the pure glistening white of the newer kinds. In fact its only good quality is its rapid growth and this soon becomes a bad quality for it becomes very leggy and bears its flowers rather sparsely and at the top only. If you must have quick height in a garden why not plant Lombardy Poplars and be done with it?

GOOD WHITES

We can part with the old white Lilac without any tears, for there are many white varieties to take its place. Old collections featured *Alba grandiflora*, Marie Legraye and Frau Bertha Damman. They are much better—in fact, they are first rate Lilacs—but why waste time or space with them when still better ones like Mme. Florent Stepmann, Princess Alexandra or Reine Elizabeth can be had? These three are deservedly great favorites among Lilac growers. Plant them if you have room for five single white varieties. If you have not, leave them out also and plant the two that I consider the best of all, namely, Mont Blanc and Vestale. It has been reported that the great Lemoine once said in public that he considered Mont Blanc his masterpiece. I very much doubt if a man as modest as he is ever made any such remark in public or even in private. But I do know that he feels a very special pride in this variety, a pride that is justified by its record in the gardens of many countries in the eighteen years since he sent it into commerce.

There certainly are enough single whites to choose from. The doubles (for those who prefer them) will be dealt with later. Before going on to the other colors, may I suggest that in a collection many more plants of white are needed than of any other single color? White Lilacs give life to the blues, pinks, reds and purples. Plant them generously.

True shades of blue, pink, red or purple are not to be found in Lilacs at all, for all the flowers referred to under these colors still have tinges of the Lilac color that gave the Lilac its name. They are really variations on a central color scheme and these variations are almost endless. A few of the most distinct in each color class are here picked out for reference. In the blue shades, for instance, Bleuatre, an old French variety, and President Lincoln, a seedling of the late John Dunbar of Highland Park, Rochester, seem to be about the bluest. Decaisne and Maurice Barres are also in the blue side of the scale. On the pink side are

Lovaniensis and Macrostachya, both of which have been popular in gardens for over eighty years—nothing new about them. Even the deepest and pinkest of the pinks, Lucie Baltet, has been in commerce since 1880 and is still but little known in this country.

Continuing into darker reddish magenta shades we come to one of the finest of all Lilacs in size of flower, size of spike, poise, reliability of flowering and all the other good qualities, Mme. F. Morel. The French nurseryman Morel named this for his wife over forty years ago and it still passes as a novelty in this country where a 1933 motor car is already out of date! From the reddish shades up to purple we may choose between Congo, Marceau, Reaumur, Philemon, Volcan, Ludwig Spaeth and Monge, a long list, all slightly different and all good. No one can tell you which you will like best, for personal taste is not a matter of rules or percentages, but any one of them will give satisfaction for only well tested kinds that are good growers are included. All the varieties mentioned are single and on the whole I prefer the singles to the doubles. Many people, however, prefer the doubles and certainly they are more spectacular and have the very important advantage of lasting rather longer and thus prolonging the season.

Among the double pure whites, Jeanne d'Arc and Miss Willmott are undoubtedly the best in general commerce. In creamy white Mme. Casimer Perier and Mme. Lemoine are fine but are, I think, outclassed by the newer Edith Cavell. I still have a great fondness for Virginité, an old and dwarf white with pink in it and a flower unusually fragrant even in this uniformly fragrant family.

BLUISH DOUBLES

The bluest double variety I know is Emil Gentil, but many other varieties are bluish and among these may be mentioned Olivier de Serres, Pres. Grey, Pres. Viger and Rene Jarry Desloges, the last named a great favorite of Mr. Havemeyer.

In the common lilac shades Henri Martin and Thunberg (the latter extremely late) are fine, while on the pinkish side there is a wealth of varieties. To choose between Belle de Nancy, Mme. Buchner, Montaigne, Pres. Fallieres, Leon Gambetta and Waldeck Rousseau is a matter of personal choice again, for all are so fine. In a small collection not more than one is necessary.

In deeper lilac into magenta and reddish purple Paul Thirion stands out supreme. Pres. Loubet is very fine also and Georges Bellair can be added for its compact growth. I do not care to recommend any deep double purple.

All the above are what may be called "sure fire" varieties. They belong to the classes of plants that the late Prof. B. M. Watson of the Bussey Institute used to extol as having "No ifs or buts about them." But I am happy to say there are a growing number of American gardeners today who have not the timorous fear of adventure which in the past held back hor-

(Continued on page 87)



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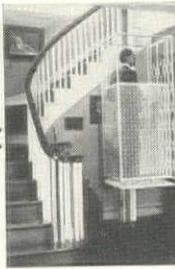
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BALSAM WOOL

Plants from the High Olympics

(CONTINUED FROM PAGE 41)

Angeles, a constant succession of pictures and new delights greets the climber. It was my own good fortune to reach this park once at the height of its glory. It is these occasional lucky days that create the lasting memories about which men delight to talk.

On this particular occasion the weather was good, and the alpine display marvelous in that so many species were in perfect flower at once. Alpine plants are erratic and individual in their behavior, and it is seldom indeed that weather and moisture conditions combine to produce the maximum varietal display.

ABOVE TIMBERLINE

As my companion and I climbed the trail and broke out of the solid timber, great pinnacles and cliffs of granite towering above furnished the first real thrill. Every crack and crevice in the face of those frowning battlements was glowing with the pale azure blossoms of *Campanula piperi*, the greatest alpine prize of the Olympics. The trail was quickly forgotten as we scrambled hastily about the chimneys, looking over the plants, examining the stiff, dark green rosettes of toothed leaves, and the wide-faced flowers whose pale shimmering blue oddly contrasts with the dull red pistil of the mature blooms. Among them were great mats of the widely distributed alpine Prickly Phlox (*P. diffusa*), which on these peaks was almost entirely white or faintly lavender. The flowers were big and full faced, another testimonial to the favorable conditions found in this chosen land. One of the surprises of the trip was to find *Viola adunca* growing not only as a scree plant at an elevation greater than is usually associated with it, but even frequently as a crevice plant on those sheer rock walls.

From this point upward to the topmost pinnacle of the peak, a constant succession of floral pictures gladdened our eyes. It is impossible to enumerate them all, for it would require almost a listing of the alpine species of the Olympics. *Phlox diffusa* was spreading perfect mats of white and lavender everywhere, until one gave up in despair at picking the most perfect specimen to photograph, and chose the nearest.

Indian Paintbrush created gay splashes of brilliance against the generally white, yellow, and blue floral display. Great banks of the dainty dark green branches and nodding white bells of the white Heather (*Cassiope mertensiana*) overhung the trail. With them were mingled the stiffer paler green branches and bright pink blossoms of the other common heath (*Phyllodoce empetriformis*). The tiny valleys of the little streams formed by the melting snows, themselves scarcely freed from the icy fingers of the frost gods, were filled with the upturned faces of *Caltha biflora*, which were eagerly pushing through the ground, even up through the edge of the dwindling snow banks. With them were the showy flowers of a bright yellow buttercup (*Ranunculus suksdorffii*), which I saw for the first time here. It is a good one growing under the wet land conditions favorable to *Caltha* and with almost the dwarf com-

pact habit of the Desert Buttercup (*R. glaberrimus*), at least in its early stages. Later it shows some tendency to legginess, though the ample blossoms offset the length of stem to a considerable degree. Along with the Caltha was the Globeflower (*Trollius laxus*), the only western representative of its race displaying its similar white and gold flowers above the Maple-like leaves.

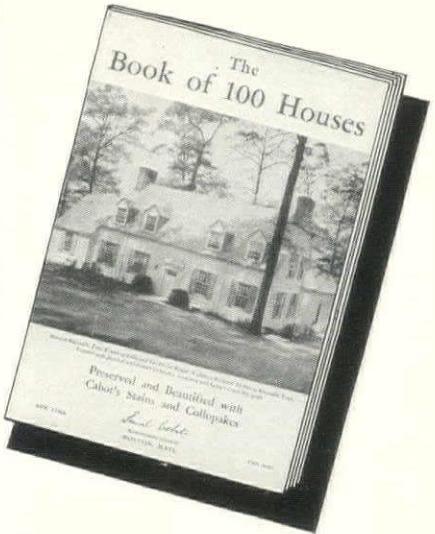
As we passed upward through the heather parks, many familiar flower friends from other alpine meadows nodded greetings. The Mountain Smartweed (*Polygonum bistortoides*), the familiar nodding hairy balloons of *Siversia ciliata*, neat dwarfed bushes of the Shrubby Cinquefoil (*Dasiophora fruticosa*) decorated with its golden yellow saucers, and the rich deep blue heads of a good dwarfed form of *Pentstemon procerus*, all added diverse color notes to the picture.

We paused to examine all of these and many others not so conspicuous a part of the show, but always with one eye on the jagged pinnacles of the peaks above us. As we neared their base, two totally unexpected finds again stopped us. Wee ground-hugging mats of an alpine Willow (*Salix nivalis*) were found, and *Douglasia laevigata*, abandoning its cliff-loving propensities, flung wide rosy carpets among the alpine Anemones (*Anemone occidentalis*). It was an unbelievable display to one grown accustomed to find it only on the sheer cliff faces of the Cascades. Scattered through the moraines were occasional plants of Drummond's Anemone (*A. drummondii*) practically through blooming, for this is among the earliest of the snow children. Tolmie's Saxifrage was there, too, as well as its boon companion *Lutkia pectinata*, whose soft furry green foliage is so much like that of the European Mossy Saxifrages.

AMONG THE HIGH CRESTS

All of these things took time until all too little of our allotted span remained for the ragged crests still above us. Pushing onward, scrambling and panting, we were at last actually scaling the rocks to find new wonders on every side. The greatest and most perfect display was made by an old friend, the Shrubby Cinquefoil (*Dasiophora fruticosa*). Here in these austere heights it was a sprawling prostrate shrub of some six inches, sheeting the bases of the final pinnacles in great glowing golden carpets of perfect bloom. Never have I seen this old friend of a score of far-flung mountain ranges so magnificent in display and so perfectly in harmony with its setting. Scattered through it were many of the things we had climbed this peak to find. *Campanula piperi* still frescoed the rock faces with its pale blue tone, while in the weathered scree below, a dwarfed *Campanula rotundifolia* displayed solitary nodding bells of enormous size and deeper blue. Unfortunately this form loses much of the dwarfness when it is brought to the lowlands, though it does retain enough of the size of bloom and clearness of its color tone to make of it a very superior garden strain.

(Continued on page 87)



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Plants from the High Olympics

(CONTINUED FROM PAGE 85)

Great festoons of *Spiraea hirsutissima*, another alpine peculiar to the Olympics, outlined the crevices in giant boulders, the dark green foliage mass of palmately divided leaves furnishing an exquisite background for the innumerable little spires of palest sulphur.

As we worked over the face of the cliffs we found every available crevice occupied by Arenarias, Saxifrages, or some of the numerous plants mentioned above. In addition *Pentstemon menziesii*, dwarfed and stunted into almost Lichen-like flatness, became suddenly conspicuous with an abundance of bloom, while a Phacelia, tucked among the rocks, displayed spidery heads of deep violet in startling contrast to the duller hues of its lowland cousins.

Most elusive and shy of them all, and therefore the last to reward our search, was one of the real oddities of the Olympics, a true rock Violet. We searched some time before we found good blooming specimens in the rocky chimneys which it prefers. We searched much further before finding one accommodating enough to grow in a position possible to photograph. *Viola flettii* is indeed an oddity. Superficially it has something of *Viola adunca* about it. It has first of all *adunca*'s trick of displaying the blossoms well above the foliage. It has thickened leaves, as have many of the forms of *adunca*, and the leaves are also carried in a fashion reminiscent of the more common species. Here the resemblance ends and *flettii* strikes out for itself. It is a real rock plant, frequenting crevices and chimneys at timberline. The rounded leaves are somewhat thickened and are dark green above, reddish below, while the blossoms are big open-faced Violets of a peculiar but attractive purple shade impossible to describe.

With the finding of this Violet a climax was reached. The short time remaining was spent examining individual plants and studying conditions under which they were growing. Time passed quickly until a growing chill in

the air and the rolling fog banks to westward reminded us that the day was ending and camp was far, far below.

Perhaps you may some day be fortunate enough to visit the Heather parks and frowning pinnacles of Mount Angeles. If so, I can only wish you the good fortune to see it at its perfect best. The chances are somewhat against it, for out of many seasons of hunting the plants that scale the heights, I can recall only once before finding so many of the alpine varieties in perfect display on the same day.

Of the plants mentioned above, many are already successfully cultivated and available to gardeners who wish to try them. The cultivation of most of them is attended with no more difficulty than is present in all alpines. The *Douglasia*, *Pentstemons*, *Saxifrages*, *Arenarias* and *Campanula rotundifolia* will thrive in any well-drained rock garden. The dwarf Willow, the Heathers, Drummond's Anemone and most of the others, must be placed in moraine and scree gardens. In some gardens I have seen the Heathers growing in ordinary borders, but such a procedure cannot be recommended for the average garden.

Of *Viola flettii* I can say little. It may be easy, but I suspect it will be a somewhat capricious beauty. *Campanula piperi* is growing in numerous gardens of the Pacific Northwest, but I have yet to see a really healthy, hearty specimen that compared with those growing in mountain fastnesses. It is somewhat averse to forming roots, and generally slow growing. Perhaps in time it will reward patient care, as many of the best rock garden subjects require a number of seasons to establish themselves. *Spiraea hirsutissima* seems about in the same class. It grows, but so far has attained nothing approaching the luxuriant elegance of those great rock-decorating festoons of the heights.

All of the others may be tried with some assurance of success if good rooted plants be secured for the start.

The Lilac line-up

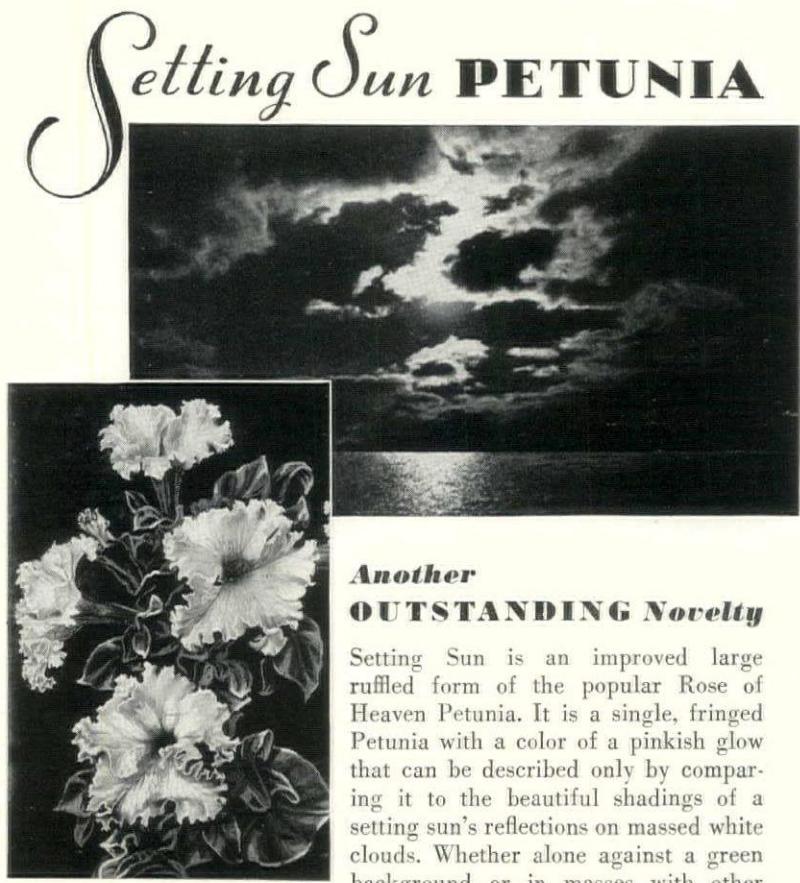
(CONTINUED FROM PAGE 84)

ticulture in America while it advanced in other countries. The following paragraphs are addressed to those gardeners part of whose joy—or even whose chief joy—comes from seeking out and planting plants which are so new that they have not had time to prove whether or not they are really as fine as we all hope they are. Some have been in this country ten years or more but have not been grown in enough localities to make judgment safe. Others have been here only from three to six years and have not produced blooms on enough mature plants to allow fair comparison.

Of the foreign varieties I recommend, with this warning, Jan Van Tol and Marie Finon in white, Ambassadeur in blue, Cavour and De Miribil in violet, Boule d'Azurée in lilac, Marenco, Massena and Capt. Perrault in magenta, Mrs. Edward Harding and Gen. Pershing in red and Archevêque, Rochambeau, Capt. Baltet and Etna in purple. Jan Van Tol is of Dutch origin but all the others are Lemoine's and bid fair

to bring new laurels to that prince of plant breeders. To these I should like to add some new kinds from the greatest American Lilac grower, Mr. T. A. Havemeyer. One of these, Mrs. W. E. Marshall, has been in commerce some years and is the reddest purple I know. Two other purples, Night and Sarah Sands, have not yet been introduced but I hope they soon will be and that with them will be True Blue which looks to me like Mr. Havemeyer's greatest achievement.

Those who wish ten years of gardening thrills, with of course some danger of disappointment, should purchase these newer varieties as soon as they are available. Those who do not want to risk disappointment should stick to the older kinds which are now comparatively cheap. The novelties will cost more, of course. But even at five or ten dollars apiece you are going to get more for your money in future joys and thrills than can be had for a similar expenditure in any other way.



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As Nature blends her trees and shrubs

(CONTINUED FROM PAGE 37)

than the *vulgaris* varieties, merits a place no matter how many of the latter one may have; and it is of real tree form. And the Althea, available in several shades, gives a welcome touch of color long after almost all of the other shrubs and flowering trees have become merely masses of foliage. The Redbuds, Japanese Lilac and the Altheas may be placed at the back of the border.

The all too little known but charmingly attractive and distinctive Starry Magnolia and the graceful Tamarisk are tall shrubs which assume tree-like form as they get older, or can easily be grown, by pruning, to a main stem or two. The former, *Magnolia stellata*, is to my mind infinitely more beautiful than the coarse flowered varieties so generally grown; and its pure white, ribbon petaled, delightfully informal fragrant blooms are always among the first to greet returning Spring. The feathery foliated Tamarisks are a joy throughout the summer, but especially so when covered with their myriads of minute, delicate, pale rose flowers—in early spring, midsummer, or late summer according to the variety. Incidentally they are ideal for very sandy soil and for seaside conditions. Why they have been so very much neglected is difficult to understand. Both the Starry Magnolia and the Tamarisks may be placed either at the front or the back of the border.

Of the many good trees suitable for planting—usually along the back of the border—as a pleasing contrast to and background for the ordinary shrub masses, we can take space here to mention but a handful.

Were I restricted to, say, four each of the deciduous and evergreen trees, easily grown and commonly available, my first choices would be as follows: Larch, Birch, Honey Locust and Mountain Ash among the former group; and Hemlock, Redcedar, White Pine and Holly among the latter.

The Larches, both the European and the Japanese, are rapid growers, even in poor soil. Being midway between the deciduous trees and the evergreens they possess an individuality all their own. They are usually among the most prized trees in any planting. The Birches are many, but for close planting with other subjects, give me every time the American White Birch (*Betula populifolia*) with its white and slender limbed loveliness surpassing that of any other tree. Get a clump formation if you can—though nurserymen generally do not have sense enough to grow

any of their stock that way—and give it a position where the trunks will show to the ground. If it can be silhouetted against a group of evergreens so much the better. The Honey Locust (*Gleditsia*) is desirable for its finely cut feathery foliage, and the fact that it will grow under most adverse conditions. The Mountain Ash (*Sorbus aucuparia*) also has distinctive foliage and good tree form, and the clusters of orange-scarlet berries in autumn double its value.

Coming to the evergreens, I would毫不犹豫地 give first place to the Hemlocks. The one usually offered is the American Hemlock (*Tsuga canadensis*), but there are several other lower growing forms. Unlike most evergreens, the Hemlocks may be kept pruned back (not sheared) to a moderate height without destroying their beauty. The various Redcedars—forms of *Juniperus virginiana*—are indispensable; for corners, framing vistas through breaks in the boundary planting, and other accent points nothing can take their place. The White Pine (*Pinus strobus*) is unsurpassed for forming a quickly grown dense background where it is desirable to block out at any point the view through deciduous shrubs in winter. Other species may be used where the blister-rust is likely to prove troublesome to the White Pine. The American Holly (*Ilex opaca*) is much less likely to brown in winter when given the shelter of other trees and shrubs. No other tree is quite so cheerful in midwinter, but to make sure of the characteristic scarlet berries, both male and female trees must be planted, the latter in the more important positions. Give Hollies acid soil, preferably quite sandy.

Even on the very small place, some overhead shade is desirable. Usually at least a few tall trees may be grown, even if there is not room to space them singly about the grounds, by placing them at the back of the boundary planting.

Among the taller trees which carry their tops well aloft as they mature, and permit the growing of shrubs and other trees in fairly close proximity, are the Elm, Tulip-tree, European Plane and Ginkgo. The lower branches of all of these may be kept cut off as the trees develop. Two other trees very effective in a mixed planting, but shading the ground too closely for much else to be grown in their immediate vicinity, and therefore better adapted to use where space is not at a premium, are the Horsechestnut and the Willow.

18th Century Italy went to bed in these

(CONTINUED FROM PAGE 74)

however, is skilfully done, as the Italians, even the humblest, are always sure of geometric forms and the art of light and shade.

The last illustration is a fairly elaborate Empire single bed, made in walnut. It serves to point out the differences in decoration that existed between the original French and the Italian copy. In the first place, the French bed undoubtedly would have been built of mahogany. The laurel

wreathed staff, on the headboard, and the bow and quiver motif on the foot would most certainly have been executed in exquisite brass ormolu applied onto the wood with tiny screws. The Italians, being excellent wood carvers, preferred to incorporate this ornament by carving it in the frame of the bed and brushing it with gilt instead. The sphinx heads and feet were more often imported from Paris than not.

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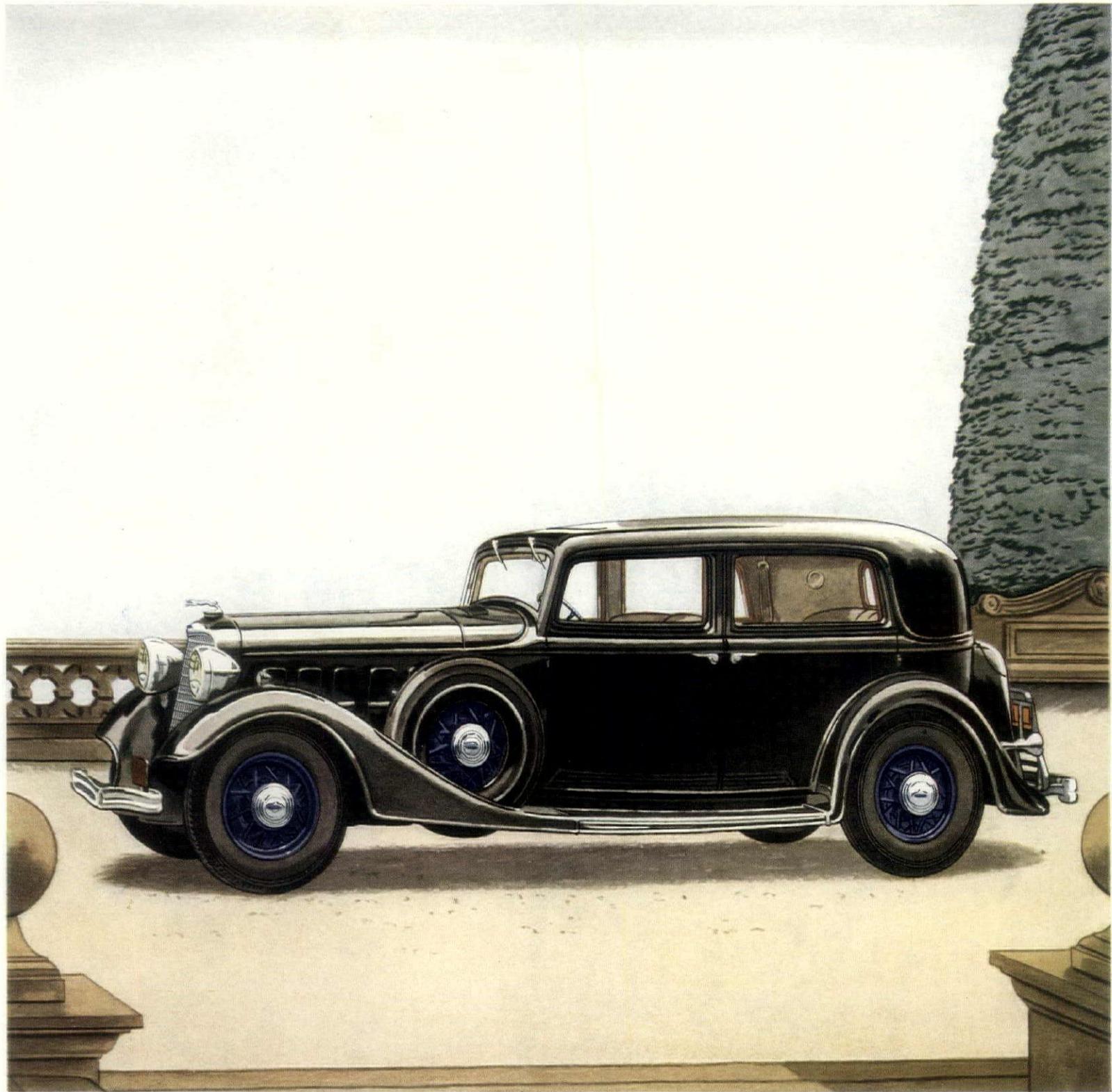
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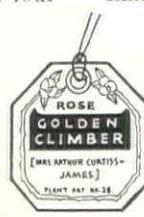
some "vines" to cover a pergola, trellis, fence, porch, or garage wall. A generous planting in the picking garden will supply your house with an abundance of blooms of incomparable golden beauty and fragrance.

Golden Climber won the Gold Medal in 1933 awarded by the Massachusetts Horticultural Society, for exceptional and outstanding blooms. Also the American Rose Society Medal for the best rose at their 1933 annual meeting. As the supply of Golden Climber is limited, we advise all rose lovers to place their orders early to avoid disappointment in the busy planting days of Springtime.

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Lilies that everyone can grow easily

(CONTINUED FROM PAGE 59)

rotted leaves on top of well-established beds, as a mulch. This is left on all the year around, for it keeps the ground cool in summer and warm in winter.

After much experimentation, I have found it more practical to plant seeds in the fall than in the spring. Unless planting is done the first week in April, it soon becomes too hot for the seedlings which are apt to burn as they come up. Besides, the more work which can be done in the fall, the better, and it is always a comfort to know that one need not worry about getting the Lily seeds in when the Daffodils are pushing through the ground and there is so much cleaning up to do.

We plant our Lily seeds in cold-frames, but if there were a sheltered garden where no one moved the labels they could just as well be planted out-of-doors. The rare ones which come in little packets are planted in clay pots in the greenhouse, where they can be carefully watched over. The seeds are planted about one inch apart and covered with soil. If the soil is washed off by the rain and the seeds exposed more is scattered over them.

Within six to nine weeks, if planted in spring or indoors, the seedlings of all but a few species will be up. The exceptions form a little round ball which remains in the ground a year instead of sending up a shoot which is like a slender spear of grass.

If planted late in the fall, the seeds do not germinate until the spring. As soon as the ground freezes, the seed bed is mulched with salt hay. In the spring, the young seedlings are shaded with slats until they are well up. They are left in the coldframe until the end of the second summer, unless they have been planted too closely (in which case I take out the crowding ones and replant them elsewhere). The species which bloom the second summer are moved to their permanent home in the garden as soon as they die down after this flowering and the others are moved to rows in the nursery to await another summer before gracing the borders. All are moved from the coldframe after two summers, because by then the bulbs are so large that they are beginning to be crowded.

REGARDING SHADE

Most Lilies like a little shade for a portion of the day. A few, such as *giganteum*, *henryi* and *hansoni*, do well in the opening of a wood or when partly shaded by a shrubbery. If a Lily grows in the open in Europe the chances are that over here it will prefer a little shade to protect it from our burning sunshine. But it has been my experience that Lilies do not thrive in deep shade. I always surround my bulbs with sand when planting them and also drop a few camphor flakes into the hole to keep the mice away. But this may be merely a modern superstition, for it works in some years and in others it fails. The best way to keep out these pests is not to put the winter cover on until the ground is frozen hard; you simply keep the pile of salt hay or leaves conveniently near at hand and wait for a severe freezing before spreading it on the beds.

As to depth of planting: With the exception of *candidum*, the top of

which should be an inch or less below the surface of the soil, and *pardalinum* and *carolinianum*, which should not be too deep, most Lilies should be planted three times as deep as the height of the bulb. That is, a bulb two inches high should have its top four inches below the surface. If the Lily likes to go deeper it will pull itself down through its contractile roots.

Last summer when the garden was opened to the public, a visitor walked around the place with businesslike concentration, then came to me quite annoyed and said, "You write about the twenty to thirty different lilies you grow; where are they? I only see about fifteen kinds." The truth is that some of the Lilies disappear after flowering a few years. The difficult problem has not been in raising them from seed but in keeping them in the borders. At present, I do not think the Lilies which have disappeared are all triennial but rather that they were not planted in a soil or situation congenial to their continuance. So I am still trying to find exactly the right place for them and since I grow them from seed, I have enough to experiment with and a new crop is always maturing to replace the failures.

COMPANION PLANTS

The most suitable companion plants are still undecided. One tries to find foliage and color which will harmonize best with the Lilies, but one must also find plants which besides fitting into the picture will thrive under the same conditions of soil and exposure and at the same time protect the Lily shoots coming up in the spring against late frosts. Annuals, although beautiful, are difficult because they must be set out in the spring and there is always a danger of digging into an unseen bulb at that time of the year. Biennials or perennials are therefore better. At the Lily Show in England last summer the whole color scheme was in shades from white through cream, to yellow, orange, red and deep purple. Purple leaved Plums and brown and golden leaved Japanese Maples were used with the Lilies and made a rich picture. But in our hot, dry summers we like a cool effect better than such a warm color scheme. We like the shiny green leaves of low evergreens, such as Azaleas, dwarf Rhododendrons and Andromedas. *Vinca minor* is a good ground cover under Lilies, but a bit too low. Aquilegias are lovely with Lilies and so are the low Thalictrums, both having feathery, delicate foliage. I have Regals planted with Lavender bushes, whose closely growing gray leaves and lavender blossoms are a foil to the white, gold and rose blossoms of the Lilies. In another part of the garden the Regals grow with purple Japanese Iris and make a handsome picture. A friend grows gray leaved *Artemisia abrotanum* under pink Speciosum Lilies and another grows purple Heliotrope under Regals, a difficult horticultural stunt as they have to be bedded out in late spring. Forget-me-nots, Erysimums, Violas, Pansies, Carnations, California Poppies and Chinese Forget-me-nots go well with the small Lilies such as

(Continued on page 90)

HEMEROCALLIS, the

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Lilies that everyone can grow easily

(CONTINUED FROM PAGE 89)

callosum, concolor or *tenuifolium*. My own *tenuifolium*, hundreds of them, grow with yellow *Primulas* and blue *Asperula setosa*. *Henryi* grows in front of pines with blue *Aconites*; *superbum* also grow in front of Pines and back of *Peonies*, the flowers of which are finished flowering by the time the tall orange Lilies open. Orange *croceum* grow with *Delphiniums* and tall yellow *Thermopsis*. In a garden I once saw *Tiger Lilies* with tall *Campanulas* and pale yellow *Heuchera*. Lilies do not like to be crowded in with strong growing perennials.

There are ninety or more species and varieties of true Lilies, a great number of which are hardy and easy to raise from seeds. Surely, in time, at least a few will be found to beautify every garden whether large or small, expensive or simple in this broad land of ours. The easiest of all Lilies to grow and the one with seemingly the strongest constitution is the *regale*. It flowers from the last week in June until early in July. When planted in the shade it will flower later. *Tigrinum* is perhaps just as strong, and has naturalized itself freely in parts of the country.

Small Lilies easy to grow are: *amabile*, *callosum*, *concolor* and *concolor* var. *pulchellum*, *tenuifolium* and *tenuifolium* *Golden Gleam*, all yellow and orange, delicate and pretty. *Amabile* is the largest of them. *Dwarf elegans* is another lily on a short stem but the flowers are large. They do well in tulip beds amongst violas or dwarf purple petunias.

AMERICAN SPECIES

Native American Lilies in the easy class are *canadense*, *superbum* (very tall), *humboldti*, *pardalinum*, *roezli* and *parvum*, this last with small flowers, and *grayi* which I consider a collector's lily because of the very small flowers in relation to the tall stems. All of these, too, are in the yellow to orange group. European and Asiatic Lilies in the same class are *croceum*, a very brilliant orange (there is a new one called *croceum* *Coolhurst* which is even handsomer); *hansoni*, an old standby, which must be planted in partial shade and whose bulbs the mice never eat, and *henryi*, tall and orange, which should go in partial shade and flowers in August.

The *auratums* are a magnificent group with huge, saucer-shaped white flowers. They are late blooming but very subject to mosaic, as are the *speciosums*. These last are very hardy when a good strain has been developed and come in white, pale and deep pink flowers with a delicate pleasant scent. They too are August and sometimes even September bloomers. The *martagon*s are not grown as much as they should be; the white ones and the purples and deep maroons are lovely as are the Backhouse hybrids, which are hybrids of *martagon* *hansoni*. These are among the handsomest Lilies in the garden, with their shadings of yellow brushed with purple. *Maximowiczii* is hardy, as is its hybrid *Maxwell*; both are orange and attractive. *Principes* and *sargale*, offsprings of *regale*,

both have handsome creamy flowers. *Testaceum*, a hybrid of a pale peach color, is another beautiful easy Lily. I grow mine in the herbaceous border, in the sun. The *elegans* tribe are hybrids, supposedly between the Japanese *davuricum* and the European *bulbiferum*. They come in colors from palest yellow through apricot, to orange and deep scarlet. They are handsome in a coarse way, with their large cup-shaped flowers facing skyward. *Willmottiae*, with its weak stem, and *davidi* are like twin sisters except that *davidi* is the later by about ten days. They look like diminutive *Tiger Lilies*, having the same pinkish orange tone, and they, too, flower in late July or early August.

Very tall Lilies and late bloomers are *myriophyllum* and *sulphureum*, which belong to the tubular cream colored group. *Longiflorum* belongs here, too, with its many varieties; is not hardy north of Washington, as far as I know. These are the kinds called Easter Lilies and they come readily from seed.

MORE DIFFICULT SORTS

Under the more difficult Lilies I will list some which the reader may have found easy. For example, in my garden *candidum* does not do well, and always acquires a botrytis. This may be because my soil is a heavy clay and, no matter what operations I perform upon it, always maintains something of its cohesive character. *Candidum* does very well in the South and in California. *Chalcedonicum* sickens with me, too, a fact which I regret exceedingly because of the plant's gorgeous red flowers. *Japonicum*, the lovely pink Lily, does very well for Mr. Craig at Weymouth, Massachusetts, in his sandy soil, but not for me. *Parryi*, the peach-colored Lily from the West, with an exquisite scent, also leaves me without warning. *Philippinense* winter kills sometimes with me, but I find the white flowers too heavy for the slender stem. It comes very late, the last Lily to flower, and therefore has a value in the garden. *Sargentiae* seems to have a delicate constitution but has made a good parent for hybrids.

Giganteum is classed among the fussy Lilies, but if grown in woodsy soil in the clearing of a wood and planted just below the surface of the ground, it will do well. *Rubellum* is a dainty pink Lily not hardy with me. Several Lilies new to gardens have lately been brought into cultivation. Among these are *duchartrei* and its variants, and *wardi*. These do beautifully in England but not so well here. Farrer called *duchartrei* the "marble martagon," as it is white with spots. It is a dainty plant and well worth trying. *Cernuum* is a lovely shade of lavender-pink with wine-purple spots and is fragrant. *Distichum* has orange nodding flowers spotted with black and is another dainty plant. *Medeoloides*, with nodding apricot to scarlet flowers, and *tsingtauense* also, with orange spotted flowers, have germinated for me but not flowered yet. They seem to be hardy and ought to add a new interest to the garden.



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New and better Daylilies for all

(CONTINUED FROM PAGE 53)

with a moderate flush of fulvous coloring. Margaret Perry, which is much like a wild type of *H. fulva*, has a throat of yellowish-orange which extends out through the fulvous colored sepals and petals, making a charming pattern. Mr. Perry has very recently named and briefly described about a dozen seedlings that have fulvous colors, including the clons Dawn, Byng of Vimy, Imperator, Bardeley, E. A. Bowles, Cissy Giuseppe, Gladys Perry, Sunkist, Shekinah and Perry's Pigmy. In several of these the petals are narrow but in some the petals are broad and the flowers full. Some of these clons are being propagated in America for the trade.

The writer has given special attention to the breeding of fulvous Daylilies and at the present time has more than a thousand seedlings which exhibit a wide range of fulvous, red, rosy pink and purplish maroon colorings both in clear colors and in eyed or zonal patterns. Many have fall flowers. At least 100 of these are plants of special merit. Several have been named for the trade. Mikado is in the climax of bloom about July 1st. Its flowers have a large blotch of dark mahogany red in each petal which forms a pattern of bold contrasts which is a somewhat new and outstanding type. Cinnabar has a much richer fulvous coloring than *H. aurantiaca* and the flower is more spreading. Several seedlings have recently been named and will be propagated for distribution. Of these, Charmaine has flowers of a clear rosy pink and is the first of this new type to be named. Another hybrid, Theron, has a throat of pale yellow-orange outside of which the color is dark red of a shade that approaches mahogany red. When the flowers first open and on days of reduced sunlight the color is almost black or purplish black. In respect to the color of the flowers Theron is a distinctly new type of Daylily.

A new species, *H. multiflora*, which has numerous small flowers and which blooms in autumn, has recently been obtained from China and is being grown at The New York Botanical Garden. This plant promises, through hybridization and breeding, to give good Daylilies for late summer and autumn. The writer already has nearly a thousand first generation hybrids of this stock and one of them has been

named Bijou. This plant has numerous rather small flowers of sprightly fulvous color but it blooms in mid-summer as do all of the first generation of these particular hybrids.

Few Daylilies are in flower after the middle of August. Anna Betscher and Mrs. W. H. Wyman (for a time called Latest) bloom for a time during early August. The latter has been described as flowering in August but plants of it have begun flowering at The New York Botanical Garden as early as July 4. The new clonal variety, Gay Day, has bloomed in Mrs. Thomas Nesmith's gardens at Lowell, Massachusetts, until September.

H. citrina, various wild plants of *H. fulva* and Margaret Perry are in bloom throughout most of the month of August. Several types of *H. fulva* obtained from the Orient and the species *H. multiflora* continue in bloom during the autumn, and the latter blooms until heavy freezing temperatures occur, which at New York may be as late as in November. These are being used in hybridizing in the effort to produce late-flowering Daylilies of merit.

The gardening public is becoming keenly interested in the better and the newer Daylilies. These flowers possess hardiness and freedom from the virus diseases that are very destructive of the true Lilies (*Lilium*). They are now being rapidly improved by hybridization and selective breeding. Numerous new clonal varieties of merit have appeared within the past few years and many more will, undoubtedly, appear in the near future. A collection of twenty-five of the best Daylilies mentioned in this article, most of which are in the trade today, will agreeably surprise those gardeners who think of Daylilies in terms of the old familiar Lemon Daylily and the fulvous Europa Daylily.

The New York Botanical Garden now has a special display collection of the species of Daylilies, more than one hundred of the clonal varieties that have been named for the trade and several thousand seedlings developed by hybridization and selective breeding. Gardeners may visit this collection and make their own decisions as to the merits of the many varieties that are now to be had for culture or that will be available in the near future.

Flowers for white gardens

(CONTINUED FROM PAGE 83)

Iris: Orientalis—Snow Queen, Jack Frost, White Dove. Tall Bearded—Alabaster, Kashmir White, Milky Way, Snow White, Taj Mahal, White Knight. Japanese—Betty F. Holmes, Fantasy, Gekko-no-nami, Gold Bound, Sea Crest, Tacoma Beauty.

Oriental Poppy (*Papaver orientalis*) Perry's White.

Peonies: Albiniflora, Avalanche, Baronesse Schroeder, Enchanteresse, *Festiva maxima*, Frances Willard, Jubilee, La Cygne, Le Jour, Marie Lemoine, Mme. Jules Dessert, Mont Blanc, Mrs. Edward Harding.

White Foxglove (*Digitalis purpurea alba*).

Shasta Daisy (*Chrysanthemum maximum*).

Baby's Breath (*Gypsophila*) Bristol Fairy.

Yarrow (*Achillea ptarmica*) Boule de Neige, Perry's White.

Hardy Phlox: Late varieties—Miss Lingard, Independence, Frau A. Buchner, Louise Abbema, Mrs. Jenkins, *P. arendsi*, Greta.

White Boltonia (*Boltonia asteroides*).

Hardy Chrysanthemums: White Doty, Gem, Cranford White, Dorothy, Early White, Queen of the Whites, Mabel Seymour, Mensa.

(Continued on page 95)

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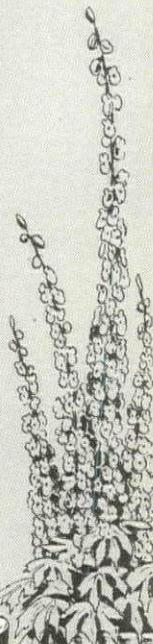
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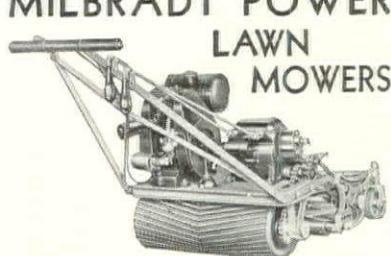
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MRS. WILLIAM L. KARCHER of Freeport, Illinois, is the Art Director of the Chicago Flower Show

Three great flower shows

THIS YEAR, as always, Spring will witness the staging of great flower shows in various parts of the country. The popularity of these mammoth displays has increased even during the depression years—proof positive, perhaps, of the fundamental soundness of plant appeal.

On Monday, March 12th, two of the big eastern shows will open their doors in Philadelphia and Boston. Both of them will run through the balance of that week. The former exhibit, which is put on by the Philadelphia Flower Show Inc., associated with the Florists' Club of Philadelphia and the Pennsylvania Horticultural Society, will be in the Commercial Museum, on Thirty-fourth below Spruce Street. Some of its special features will be the exhibits of bulbs in flower on the opening day, cut Roses and Carnations on the 13th, and

Sweet Peas on the 15th. The big feature displays occupying large areas will be open every day, of course.

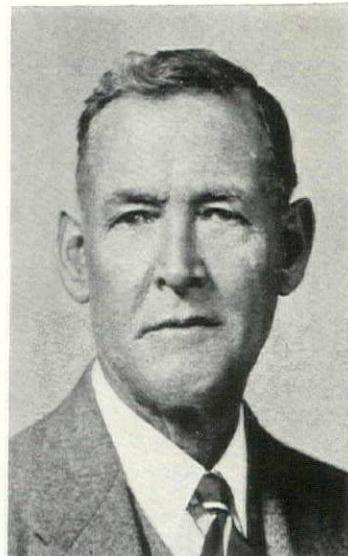
At Boston they are planning the largest show since the great Centennial Exhibition of 1929. All the halls on both floors of Mechanics Building will be occupied. The stage at the end of Grand Hall will contain a re-creation of an old New England farmstead; at the opposite end a huge exhibit of Acacias will be set up. Two very large gardens framed by bulb borders will occupy the central portion of this hall.

Under the balcony on one side of Grand Hall will be an avenue of Roses, and on the opposite side a series of 400' gardens in wide variety will undoubtedly add greatly to the interest and beauty of this section of the building. Exhibition Hall has been set aside for the

(Continued on page 93)



JOHN C. WISTER is Secretary of the Pa. Horticultural Society, which supervises garden club classes



JOHN W. PRINCE, President of the Florists' Club of Phila., goes much credit for the Show's success



MRS. DEAN M. WORKMAN is Vice-president in charge of publicity at the Chicago Flower Show



MRS. O. W. DYNES, President of the Garden Club of Illinois, and Chicago Flower Show Chairman

Three great flower shows

(CONTINUED FROM PAGE 92)

Garden Club exhibits, which this year will be on a large scale, featuring a series of gardens surrounding a fountain and pool.

Orchids, of course, will form an especially prominent part of the Boston Show, which is officially designated as the 63rd Annual Exhibition of the Massachusetts Horticultural Society.

Out in Chicago, from April 7th to April 15th, the Eighth Annual Flower Show of the Garden Club of Illinois will be held in Navy Pier. This is the only major flower show in the country which is sponsored and financed by the women of the garden clubs themselves. It is recognized as an educational and civic institution of importance in the Middle West and for this reason the large department stores of Chicago, seedsmen, architectural firms and growers of every kind of plant material

gladly join in promoting the project.

At this show competitive exhibits will be staged by the garden clubs, together with the magnificent display of flowers and plants made by the Allied Florists and commercial growers, parks and private estates. Entries are expected from three-fourths of the 142 garden clubs which make up the Garden Club of Illinois.

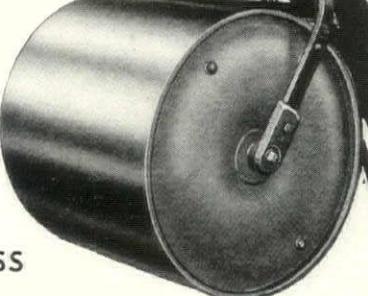
Space lacks to present to the readers of House & Garden all the individual people who initiate and are responsible for the spectacular beauty of these important flower shows. The best we can do is print the photographs of a few of the leaders and regret that we cannot include more of them. It is impossible to overstate the importance of what these folk and their co-workers are doing in the furtherance of American horticultural progress.



THE Chairman of the Committee on Exhibitions at this year's Boston Flower Show is Harold S. Ross



PRESIDENT Edwin S. Webster of the Mass. Horticultural Society, the organization which puts on the show



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The large colorful flowers of the daylilies and their vigorous natural propagation make it likely that real popularity is in store for them. Dr. Stout's wide knowledge and extensive experience with these plants are based on his work with the large collection of daylilies at the New York Botanical Gardens. He gives full descriptions and practical methods of culture.

Gardener's Handbook

By L. H. Bailey

February—Probable price \$3

The dean of American horticulture offers the gardener a practical method book covering flowers, vines, shrubs, trees, and vegetables, on planting, care and protection from pests. Generously illustrated and arranged alphabetically throughout.

Hortus

A Concise Dictionary of North American Plants; by Dr. L. H. Bailey.

—Reissued at \$5

This famous gardener's reference book, published at \$10, is now available at a greatly reduced price. Illustrated with half tones and line drawings, this authoritative reference book was expensive to prepare and only in this last printing has it been possible to reduce costs and offer it at \$5.

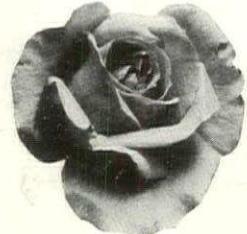
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MADISON, N. J.

House & Garden's bookshelf

DAY LILIES. By Dr. A. B. Stout. New York: The Macmillan Co.

In days of old, we suppose, Dr. Stout would have been looked upon as something of a wizard, magician or whatever the vernacular might have been for a man who takes something and changes it into something different. To all intents and purposes that is what he has done with that old garden standby, the Daylily. Under his hands this favorite flower has "suffered a sea change into something new and strange" and remarkably more beautiful. His Daylily improvement through hybridizing is one of the horticultural world's outstanding modern achievements.

This is the story of what he has done, translated and arranged for the benefit of those who want better Daylilies in their own gardens. The author even goes further than that and presents an admirable review of the family history, and of the extensive Daylily literature, along with biographical sketches of persons who have played prominent parts in developing the species. The closing sections deal exhaustively with the practical matters of soils, culture, propagation and uses.

There can be small doubt of the bright future which lies before the modern improved Daylily. Dr. Stout opens the door wide to that future and in so doing performs a service of great worth to international horticulture.

R. S. L.

THE DIARY OF A PLAIN DIRT GARDENER. By Harry R. O'Brien. New York: Sears Publishing Co., Inc.

MR. O'BRIEN'S already wide circle of followers should be materially enlarged by this informal, chatty book which, under the cloak of personal experience and observations from day to day, contrives to expound a deal of gardening lore. To read it is to catch that curious spirit which, half exalted, half humorous and wholly human, makes the true gardener the most devoted of all hobby devotees.

It is of his own Middle-west garden and the life that revolves around it of which Mr. O'Brien writes. Developed with his own hands and replete with the big and little disappointments and triumphs which that fact implies, this bit of land becomes a human being, almost, as the diary passes out of the first winter and on through the full days of spring and summer to the closing of the year.

R. S. L.

MODERN GUIDE TO SUCCESSFUL GARDENING. By M. G. Kains. New York: Greenberg.

WE KNOW of no one who is better qualified than Maurice Kains to plan and execute a really inclusive,

practical gardening manual such as this. Many years of full-time connection with progressive horticulture, beginning even before his agricultural college student days, have given him a thorough first-hand knowledge of his subject. The result is a splendidly informative, well-written book that is a veritable storehouse of answers to a wide range of garden questions and enigmas.

Mr. Kains' book covers both ornamental and utility gardening. Its forty-nine chapters treat such varied topics as Roses, water gardens, bulbs, lawns, evergreens, vegetables, fruits, shade trees, soils, insects, seed sowing, greenhouses and grafting. Many tabulations and diagrams compress a world of facts into minimum space. The author gets right down to the center of the horticultural clock and shows you how and why it ticks. Happily, though, his own fun-loving spirit bubbles up now and then in bits of prose and rhymed quotations which pleasantly lighten the mood of the work as a whole.

We like this *Modern Guide to Successful Gardening*. If the amateur gardeners of this country fail to take it to their hearts they are not nearly as wide-awake as we believe them to be.

R. S. L.

CURE IT WITH A GARDEN. By Leonard H. Robbins. Boston and New York: Houghton, Mifflin Co.

It is a faculty all too rare, that of being able to write alluringly as well as clearly and accurately and instructively. This volume reveals such genius upon every page. There is real information given from beginning to end, with stimulation of the reader's powers of imagination and sense of humor. Comparisons, similes and metaphors, drawn from fields near and far, flash out upon every page, with frequent sparkling of slang that is very expressive and never offensive. Indeed it is hard to imagine that there exists a person of any rank in life whatever, even if he has never had the least interest in gardening or the faintest contact with the soil, who could not cure even the worst case of the "blues" by reading a part of this delightful little book. It promotes sociability, friendliness and interest in life, while at the same time it gives outlook upon foreign lands that have contributed to gardens in America.

It is most consistently human. It is aware that "the human animal is not so lazy, not so fond of loafing, as he may think he is. He craves the pride that comes from accomplishing elemental tasks." To be biologically happy he must conquer something besides pay envelopes. Gardeners indulge the good old horticultural instinct that has come down from the first garden of all. We revert to type. We delve in the earth

(Continued on page 95)

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House & Garden's bookshelf

(CONTINUED FROM PAGE 94)

as Adam did. We are as proud as Cain of the fruit of the ground.

To the scholarly gardener the chapter that is most interesting is perhaps the one entitled "Gardening of Olden Days", in its revival of the charms that appeal to one's various senses among the savoriness of old-fashioned herbs. There is almost no preaching, even in the discussion of garden troubles, though there is a glossing over of a gardener's difficulties.

F. B. M.

THE DOG OWNER'S GUIDE. By Eric Fitch Daglish. New York: William Morrow & Co., Inc.

PRACTICAL books on the dog, today, are even more numerous than the breeds they are written about. Generally speaking, they fall into one of two classes: those devoted to specific breeds, and those whose main topic is dog breeding, raising and general care. The really all-around book which does all of these things accurately and in sufficient detail to be truly helpful, was conspicuous by its absence in this country until Mr. Daglish's volume appeared.

The Dog Owner's Guide covers a wide range. Sixty-odd breeds are illustrated with line drawings and woodcuts by the author, and concisely described in respect to their temperaments and character summary as well as physical show points. In each instance the object has been to convey sufficient information to enable the reader, who may be unfamiliar with the particular breed under discussion, to decide whether or not that dog will appeal to him. Then follow excellent sections on breeding, raising puppies, feeding and general care, sicknesses, exhibiting—sound, helpful information of genuine value to anyone who has his dog's interests really at heart.

By no means the least useful portion

of the book is that devoted to conditioning and handling dogs for and in the show ring. Each year sees more and more people becoming interested in the show ring and entering their dogs for competition. All that sheds true light on the show game is being welcomed.

An ambitious volume, this, but exceedingly well carried out. It is commended to those who want an informative dog book not done on the stereotyped pattern.

R. S. L.

THE FLORIST BUSINESS. By Edward A. White. New York: The Macmillan Company.

A REVISION of the *Principles of Floriculture*, which was written primarily for schools and colleges, this book will take the place of the former and will be very useful to the man in business also. Throughout it bears the impress of the careful scholar while it is very practical also. All the advice offered to persons who would commercialize their love for flowers grows out of real experience and gives a broad survey of the field. It is sufficient in itself for it tells how to grow all the many different flowers that are commonly offered in the market, in minute detail and clearly. Thus the work is of value to all who garden whether for themselves alone or for others. The amateur who covets a greenhouse will find all he needs to know about its construction and the management of the different floral crops. Even in the line of Pests there is much that can be of use to the small suburban gardener, much also about cutting, storing and packing his blooms.

For the man engaged in the business of selling it is a work that should be considered indispensable. Its 426 pages are packed full of useful information presented succinctly and clearly.

F. B. M.

Flowers for white gardens

(CONTINUED FROM PAGE 91)

Hardy Aster, Snowdrift.
Snakeroot (*Cimicifuga racemosa*).
Meadow Rue (*Thalictrum aquilegifolium*).

St. Bruno's Lily (*Anthericum liliago*).

Artemisia Silver Beauty, Silver King.
Plume Poppy (*Bocconia cordata*).

Snow-in-Summer (*Cerastium tomentosum*).

Gas Plant (*Dictamnus alba*).
Barrenwort (*Epimedium nivale*).

Flowering Spurge (*Euphorbia corollata*).

White Plantain Lily (*Funkia subcordata grandiflora*).

Christmas Rose (*Helleborus niger*).
White Coral Bells (*Heuchera alba*).

White Mallow (*Hibiscus moscheutos*).

Loosestrife (*Lysimachia clethroides*).

White Lupine (*Lupinus polyphyllus alba*).

Campion (*Lychnis chalcedonica alba*).

White Wild Bergamot (*Monarda fistulosa alba*).

White Cup (*Nierembergia rivularis*).

Balloon Flower (*Platycodon grandiflorum album*).

Giant Daisy (*Pyrethrum uliginosum*).

White Scabiosa (*Scabiosa caucasica alba*).

White Stonecrop (*Sedum album*).

Prairie Mallow (*Sidalcea candida*).

Woolly Betony (*Stachys lavata*).

Meadowsweet (*Spiraea filipendula* and *S. ulmaria*).

White Cornflower (*Stokesia laevis alba*).

Snow Trillium (*Trillium grandiflorum*).

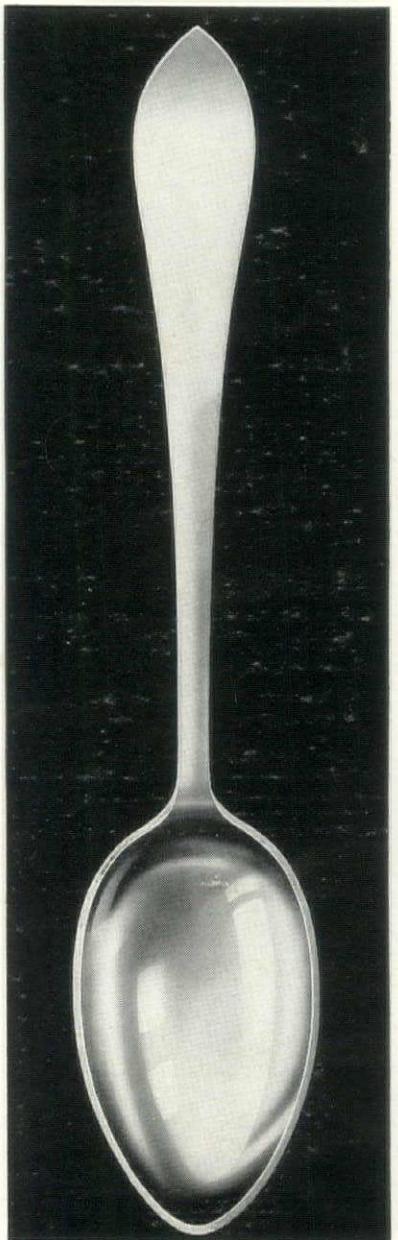
White Valerian (*Valeriana officinalis alba*).

Speedwell (*Veronica spicata alba*).

White Periwinkle (*Vinca minor alba*).

Adam's Needle (*Yucca filamentosa*).

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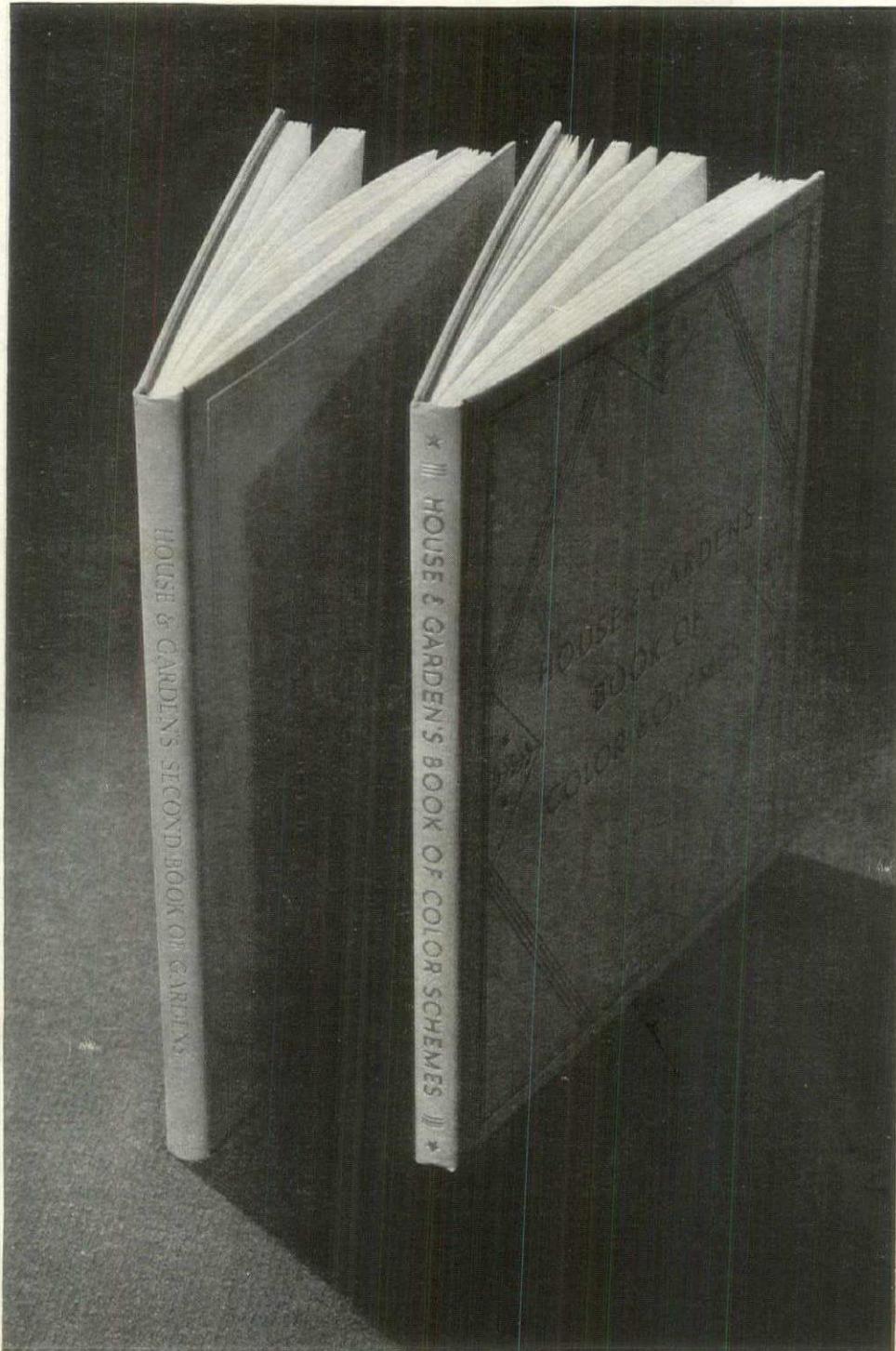


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